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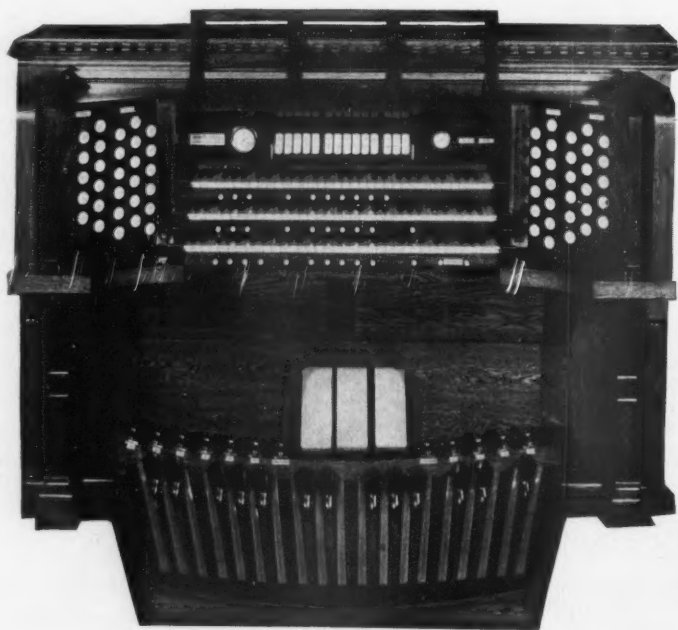
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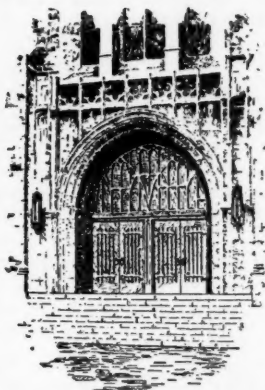
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Music for the Christmas Services

The Index Page gives a full explanation of all abbreviations used in these reviews. Other Christmas-music reviews will be found on September page 292, October 328, November 364; advertisements of Christmas music: September page 296, October 327, 332, 352, November 368, 384, 389.

*AM6C — Andalusion, ar. C. Lefebvre: "Carol of the Christmas presents," 8p. cu. e. (Gray, 15c). A delightful piece of music in the ump-pah vein that will be fine for any secular program and equally fine wherever a church can admit that the birth of Christ is something to be joyful about. Easy to do, but offers the organist a chance to show how fine ensemble-singing can be.

(*AM6C means: Arrangement, Anthem, Men's voices, 6-part, Christmas.)

AC — Wm. H. ANDERSON: "World's Desire," 4p. me. (Gray, 12c). An anthem in E-minor, rather contrapuntal; only the finest sort of choirs should try it.

*A4+C — Bortniansky, ar. A. Hamm: "Cherubim Song," 4p. cu. me. (Gray, 10c). An older publication, mentioned again for the benefit of any who may want something of Russian flavor on their programs; any average chorus can do it well.

*A6C — Glatz, ar. Dr. Dickinson: "Bethlehem," 8p. cu. me. (Gray, 15c). Another older publication, folksong style, smooth, fluent, melodious; might easily be adapted to use the children's choir effectively with the adults. Also especially useful for any 'carols of many nations' program.

*AC — Hayti, ar. Dr. Dickinson: "Jesu Thou dear Babe divine," 6p. cq. e. (Gray, 15c). Still another old one, but one of the finest; it was this series of arrangements by Dr. Dickinson that brought true beauty to otherwise rather drab Christmas programs.

*AJ2C — Rudolph E. Kopp: "Cradle hymn to the Child Jesus," 3p. me. (Gray, 12c). Practical and worthy from every viewpoint, giving the juniors something they can sing with credit all around.

A8C — Arthur LAUBENSTEIN: "Now is the time," 3p. me. (Gray, 12c). "With spirit and great joy," says the score, and it provides music to live up to it. A carol with originality and true carol flavor.

AWC — Charlotte LOCKWOOD: "Stars Over Nazareth," 12p. md. (Gray, 15c). Here's something for every fine choir, but don't try it unless you can stick to pitch. It opens with a two-page organ prelude, and the interludes are organ, though the accompaniments are condensed to two staves. It's the product of the minister and organist of a most unusual church, and though it is somewhat modernistic, it still is real music—and that's more than can be said of most modernistic trends. It is music of genuine worth, for the best of choirs, with a text worth singing. One of the most worthy compositions of the year. It proves that a woman can write real music too.

AC — J. Sebastian MATTHEWS: "Star of Bethlehem town," 4p. me. (Gray, 12c). An earlier publication, called 'Christmas carol with faux-bourdon', deriving its flavor from three-measure sentences, plus the value of the tenor melody.

A4+C — Dorothy WESTRA: "Jesus Christ is born today," 4p. cu. me. (Gray, 12c). An anthem on a text by the Composer, not using the familiar words as implied by the title; in the middle there is a four-measure obbligation for solo soprano or children's choir.

Music for the Organ

Seth BINGHAM: *Carillon de Chateau-Thierry*, 5p. me. (Gray, 75c). Here's a piece of program-music that uses a three-note motif (E—G—F-sharp) from start to finish, with no let-up, no matter what the difficulties; the persistence of this telling motif gives the organist something to worry over and the audience something to feel and fasten its attention upon. Chimes are not called for in the score, but mixtures are relied upon instead for the effect, though there is as yet no law compelling an organist to obey a composer's suggestions in such matters. If ever any piece of music calls for a plan, this one does; merely drumming out the notes won't make music of it. To play it so as to suggest what the Composer intended, keep the tempo going as indicated, and give the audience a real thrill (which is quite possible) will make an interesting problem for a real interpreter. It goes from pianissimo (or should) up to full organ, and when there isn't anything more to add, the Composer draws the high-pressure reeds and plays the theme in octaves in the pedals. This is good music, interesting, and, perhaps not at all easy to interpret even if it is easy enough to play. If you're a good organist, get it.

Garth EDMUNDSON: *In Dulci Jubilo*, 3p. e. (Gray, 75c). From the Christmas Suite. It's a combination of sweet music and stern theme. Since its loudest measures are only piano, it can be made most attractive to an audience or congregation. The theme is given in canon at the octave, at a measure's pace; given beautiful solo voices, of contrasting quality, this ought to be a fine way to educate an audience to the incomprehensibilities of counterpoint and make them understand what it means when music is contrapuntal instead of harmonic. Besides, it is real music.

Godfrey SAMPSON: *A Pastoral Tune*, 4p. me. (Novello-Gray, 75c). A melodious piece in 6-8 rhythm that has grace and charm, with enough movement in all parts to make it interesting. If you know how to play delicately and phrase eloquently, here's just the piece for you.

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to make the best use of the tonal resources available. While it is true that organists playing conventional small organs of eight, ten, or twelve registers will find this collection well adapted to their needs, nevertheless the registration problem has been squarely faced, and the indications are definitely for the typical three-rank unit organ."

The preface further gives the splendid advice to work with the minimum of stops at all times, so as to have enough left for variety when the registration needs to be changed. Mr. Nevin has always paid special attention to registration, as his book on that subject shows; in this collection he gets away from general or theoretical advice and turns to the practical problem of making organ music sound interesting even if no more than three or four registers are available. True, the experienced organist will prefer to devise his own registration, but this collection is not issued for him, for it is not the experienced organist who must work with a miniature unit. T.A.O.'s Miss Soosie will find this collection a joy and comfort; it deals with registration in its most practical form.

Among the original compositions: Guilman's *Epilogue and Adoration*, Rheinberger's *Ave Maria and Solennelle*, Weigand's *Reverie and Recessional*, Jacob's *Meditation and Tranquility*, Wambach's *Consecration*, Hammerel's *Abendlied*, George's *Prayer*, Rousseau's *Grand Choeur*, Lefebure-Wely's *Chorus Magnus*, Raffy's *Triumphal March*; are all practical service music, and to them is added Bach's *Blessed Jesus at Thy Word*, which ought to introduce many organists to the music of Bach and convince them that much of it is easily within their technical grasp.

The transcriptions include: Mendelssohn's *Song Without Words*, Kuhlau's *Larghetto*, Grieg's *Album-Leaf*, Derking's *Canzona*, Sacchini's *Andante Commodo*, Dallier's *Intermezzo*—all of them practical music for the services.

And as a supplement there are the three marches so necessary to an average organist's repertoire: Chopin's *Funeral March* from the piano sonata, Wagner's *Bridal March* from "Lohengrin," (confined to the march itself but comprising seven pages), and Mendelssohn's *Wedding March*.

Of course the final test of registration always was and always will be nothing more profound than musical beauty. If a combination of stops sounds well, it is good; if it is so unbalanced as to sound bad, it is bad. Since no two organs are voiced exactly alike, the organist in following this book should use it as a suggestion, but rely upon his or her ear for the final authority. One of the best features of the collection is not even mentioned by its Compiler, and that is its dictum on phrasing. By observing where the registration changes are made, the beginner will soon learn what is meant by phrasing. The Compiler has been careful to avoid generalizations; he gives specific registration throughout for every piece in the book.

Music for the Church Services

A1S — Granville BANTOCK: "Let us now praise famous men," 3p. c. e. (Novello-Gray, 12c). This unusual unison work has been used in church though it was evidently not so intended. Its text merely praises famous men, while naming none; its music is a grand unison melody. The only way an organist can ever build up a real choir library is to use a small part of his funds to buy specimen copies of all works that seem, from published reviews or from other sources, to be suitable for his use. Personally, the reviewer certainly would use this as one of the anthems for any service of memorial.

A — Roberta BITGOOD: "The greatest of these is love," 8p. c. t. me. (Gray, 15c). Opens with tenor recitative of two pages, and then the chorus, singing a smoothly melodious passage, varied by sudden harmonic changes. The words at times dominate the flow of the music and there is a touch of the dramatic, but it is rather melodic throughout and the congregation will like it.

AJ3 — Allene K. BIXBY: "Fling out the banner," and

"More love to Thee," each 2p. s-a-b. e. (Summy, 10c each). Easy and sincere music for junior choirs which ought to be useful to both choir and service; all parts are limited to comfortable range and there is enough movement in the under voices and melodic worth in the soprano to make the music worth while, at the same time avoiding the mistake of writing either above or below the capacities of a good junior organization.

A4+ — Anton DVORAK: "An Anthem of Praise," 12p. md. (E. C. Schirmer, 20c). Psalm 149, abridged, with piano accompaniment arranged by Dr. Davison. It opens with fine materials that will be easy enough to sing, but the middle section give a page that won't be so easy. However, in the main any choir can do it well, and the music is well worth doing. It is bright, straight-forward music that says something to a congregation.

A — George MEAD: "The Lord by wisdom hath founded the earth," 12p. me. (Galaxy, 20c). Opens with unison for men's voices, a sterling theme over a simple accompaniment of chords. After a brief soprano recitative the chorus begins, unaccompanied, and continues to the end, with occasional support from the accompaniment. Throughout it is musically interesting, even commanding; there is more than the usual amount of musical worth in the themes and melodies. It's a big anthem, big in spirit, and it ought to attract both choir and congregation. Text from Proverbs 3 and 8. Better get it.

AJ — Dr. Harry A. SYKES: "Trinity Junior-Descant Series" is the name of a group of anthems Dr. Sykes has composed and published for junior choirs, reproduced by photographic process, but the copies are easy to read even if not engraved. All the numbers, and five of them are already issued, are musical and appealing, the kind of music to keep a junior choir interested. Some of them are particularly melodious and worthy, and all are so moderately priced that junior choirs can afford them even in these days.



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Grand Choeur (Postlude).....Samuel Rousseau
Chorus Magnus.....Lefebure Wely
Bridal March.....R. Wagner
Wedding March.....F. Mendelssohn
Funeral March.....F. Chopin
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"Blessed Jesus, at Thy Word".....J. S. Bach
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if
not otherwise indicated.

Additional Cap-letters, next after
above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

L—Lent.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus
(preferred) or quartet, quartet
(preferred) or chorus.

s.a.f.b.h.i.m.—Soprano, alto, tenor,
bass, high-voice, low-voice, medium-
voice solos (or duets etc. if hyphen-
ated).

o.u.—Organ accompaniment, or un-
accompanied.

e.d.m.v.—Easy, difficult, moderately,
very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail
photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a
composer's name indicate publisher.
Instrumental music is listed with com-
poser's name first, vocal with title
first. T.A.O. assumes no responsibility
for spelling of unusual names.

Recitals: *Indicates recitalist gave
the builder credit on the printed
program; if used after the title of a
composition it indicates that a "solo-
ist" preceded that work; if used at
the beginning of any line it marks
the beginning of another program.

Services: *Indicates morning serv-
ice; also notes a church whose min-
ister includes his organist's name
along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

q—Quartet.

r—Response.

s—Soprano.

t—Tenor.

u—Unaccompanied.

v—Violin.

w—Women's
voices.

3p.—3 pages, etc.

3-p.—3-part, etc.

VOL 19

DECEMBER, 1936

NO. 12

EDITORIALS & ARTICLES

Atlantic City Keyboard	Midmer-Losh	Cover, 397
Three M. P. Mollers	Frontispiece	406
Are We Practical? Was Bach?	Editorials	415
Playing Polyphonic Music	Dr. Winston E. Koch	407
Summer Wanderings	Anonymous	416

THE ORGAN

Conical Gambas	Dr. G. Bedart	422
Mollers, Three M. P.	Dr. Wm. H. Barnes	406, 414
Organs for Organists	T. Scott Buhrman	409
Wick, Louis J.	Obituary	421
Organs:		
Wicks Miniatures	Wicks Organ Co.	as410
Strassbourg, St. Thomas	Silbermann	as408

CHURCH MUSIC

Choirs from the Ground Up	Donald C. Gilley	411
World's Worst	Guy Criss Simpson	417
Service Selections, 420.		

RECITALS & RECITALISTS

Critique: Pietro A. Yon	Carnegie Hall Recital	418
Advance Programs	Past Programs	419

NOTES & REVIEWS

Events Forecast	422	Repertoire & Review:
Mulet, Henry	414	Christmas Music
New Organs, 398,401,422,424,425,426		Church Anthems
Prizes & Competitions	426	Collections
		Organ

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Aeolian-Skinner Miniature	Aeolian-Skinner	c399
Condon, First Christian	Hillgreen-Lane	c398
Hall Organ Co. Factory	Hall	b402
Pittsburgh, Heinz Auditorium	Kimball	c403
Silver Springs, R. W. Bolwell home	Wicks	c409

PERSONALS

German, Edward	0422	Mulet, Henry	*414
Gremmler, Harry P.	0427	Nevin, Gordon Balch	r400
Harker, F. Flaxington	0427	Skinner, Ernest M.	r401
Harrison, Arthur	0425	Stannert, Mrs. Mary Bell	0425
Hock, Susi	*418	Terry, Charles Sanford	0426
Koch, Dr. Caspar	s422	Wichmann, Russell	p427
Kock, Dr. Winston E.	408	Wick, Louis J.	0421
McKee, Joseph V.	p420	Yon, Pietro A.	c418
Moller, M. P., Three	*406, 414		

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THE THREE M. P. MOLLERS

Dr. M. P. Moller, M. P. Moller, Jr., and M. P. Moller, 3rd, in New York, August, 1936; photographed for T.A.O. readers.

THE AMERICAN ORGANIST

December, 1936

THE PLAYING OF POLYPHONIC MUSIC

The Scientific Reasons why the Clarified Ensemble of the 'Classic' Organ Is Essential in Playing Contrapuntal Works

By Dr. WINSTON E. KOCK

WITHIN the past few years there has been considerable discussion on the subject of 'classic' and romantic type organs. In order to dispel the idea that the matter is solely a question of artistic taste, it might be well to point out a few reasons why the 'classic' organ with its huge harmonic structure of mixtures, reeds, and light Diapasons is really better fitted for the performance of polyphonic music.

There are two factors which play an important part in this connection; one is termed the differential pitch sensitivity of the ear, and the other is the dependence of acoustical absorption coefficients on frequency or pitch. Although the technical designation of these factors may appear a bit high-sounding, we shall discuss them and their effects in simple, straightforward terms.

The first, the differential pitch sensitivity of the ear, is the maximum change in pitch which a note can undergo without the ear's recognizing that the pitch has been changed; in other words, it is a measure of the accuracy with which the ear can ascertain the pitch of a given note. The longer the duration of a note, the more accurately it is ascertainable; which simply means that the more staccato a note is struck, the more it resembles a click or a thump, and the more difficult it becomes to determine its true pitch. Of two notes of the same duration, the higher-pitched note can be more accurately recognized. Thus we know that, if played staccato, the wrong pedal note on a Bourdon or Gedeckt (say, for example, D instead of C) is not nearly so serious as the same mistake on the higher manual registers. Similarly, for two notes of the same pitch and duration, the ear can recognize more accurately the pitch of the note which is richer in harmonics, because the presence of high harmonics makes the note equivalent to a high-pitched one, as far as pitch recognition is concerned. Thus a rapid chromatic run played on the Stopped Flute or Tibia register (movie style!) sounds rather slurred and imitates to some extent a portamento; whereas if a string or reed is employed, the chromatic character is immediately evident, due to the presence of high harmonics.

Now in polyphonic music there is the tendency for the other voices to mask the entry and continuation of the theme, especially if it be an inner voice. It is therefore apparent that a registration with high harmonic content, permitting thereby maximum accuracy of perception of the individual notes, is to be preferred for the clearest and most musical rendition of such music. The presence of a great deal of 8' tone masks

the high harmonic tone and therefore reduces the accuracy of pitch perception so that the individual voices cannot be clearly distinguished, and a thick muddle results.

Let us turn now to the other factor which is here instrumental. We know that all materials absorb sound upon reflection to some extent, some more than others, etc. The degree with which a material absorbs sound is designated as its acoustical absorption coefficient, and it so happens that this degree is different for notes of different pitch; that is, it is dependent upon the frequency or pitch of the sound. In general, high frequencies suffer the greatest absorption or damping, and low frequencies are reflected without as much loss due to absorption.

In all churches or halls there will of necessity be some reverberation, and in churches this is often desirable in order to simulate the tonal effects of the great cathedrals. If, however, too much reverberation is present, rapid virtuoso selections and polyphonic music suffer, because fast runs then coalesce and there results a jumble of discordant sounds. We have seen that high-pitched notes (and likewise high harmonics of low-pitched notes) suffer the greatest loss on reflection and therefore die out more rapidly than low-pitched tones. The notes of lower frequency are therefore mainly responsible for any excess reverberation and it is again evident why 8' tone is to be sparingly used for polyphonic and virtuoso selections.

It should be noted, however, that the desirable reverberation effect, namely, the long resounding after a chord has ceased, is not lost by the avoidance of 8' tone. The ear is most sensitive to the frequencies lying in the pitch region around the C which is three octaves above middle C, which means that it can perceive extremely faint tones at that pitch. Thus even though the high frequencies lose their intensity more rapidly through reverberation, the ear can perceive them even after they have become quite faint, so that they seem to resound almost as long as the lower-pitched tones. However, the rapidity with which they lose their intensity permits continuous music to be played without loss in clarity, since the succeeding notes are sufficiently loud to blot out any reverberation effects.

It is a little unfortunate that these principles were not recognized during the era of romantic organ building. With most of these organs there is not much that the organist can do to improve the rendition of polyphonic music, except possibly to refrain from using the thick heavy Diapasons and

to utilize to the utmost whatever 4', 2', mixture, and reed tone he may have at his disposal. Even though this may mean an appreciable curtailment of the maximum power at full organ, the results will certainly be gratifying. It would even be worth the expense to have the ponderous 8' stops taken off the crescendo pedal, as they could always be drawn by hand, should it occasionally be necessary to "play out" an excessively noisy congregation.

That the Silbermann brothers recognized the importance of a large harmonic structure is wellknown, but in order to indicate certain disadvantages which may arise should one go to extremes in that direction, certain other features of their organs might be pointed out. Monotony is undoubtedly objectionable in organ registration and if all stops are voiced with as high a harmonic content as possible, there results a rich piercing tone which simply becomes louder and louder as full organ is drawn. A characteristic sameness is observed and after a while there is an impression of snarl which definitely detracts from the beauty of the organ. This can sometimes be traced to poor mixture balance, but is more often caused by voicing the 8' stops too brightly.

In the Silbermann organs, the 8' Montre (Diapason) was never voiced as brightly as the 4' Prestant (Principal); furthermore, the Montre was never very powerful and always possessed a good proportion of fundamental tone. When played alone its tone color was distinctly different from the ensemble tone, and as full organ was built up, the harmonic structure gradually asserted itself until the thrilling climax of a mass of fiery brilliance was finally achieved.

As way of illustration, let us examine the Silbermann organ at St. Thomas Church in Strassbourg. Several years ago I was introduced to Herr Jehmlich, of the organ builders Gebrüder Jehmlich in Dresden, to whom the care of many of the old Silbermann organs in Saxony is entrusted. Herr Jehmlich very obligingly showed me through the factory and although I did not get to hear the Freiberg Dom organ, I did hear several of the Silbermann organs in Dresden and others later in Berlin. However, during the past summer I heard three Silbermann organs in Alsace, and in my opinion, the organ at St. Thomas Church in Strassbourg (Andre Silbermann) was the finest example of any I have yet heard. This was probably due to the fact that the organ had just been very carefully tuned. (Many of the large organs in Europe do not receive the care they require and often suffer seriously from this lack of tuning and maintenance.) A recital by Dr. Albert Schweitzer was shortly to take place, and, as if Dr. Schweitzer were not drawing-card enough, mention was made in the recital announcements of the fact that J. S. Bach had at various times played there. So no trouble was spared to prepare the organ for this gala event.

STRASSBOURG: ST. THOMAS CHURCH
Andre Silbermann, 1740

PEDAL		2	Doublette
16	Bourdon	1 3/5	Tierce
	Soubbass	III	Cymballe (1')
	Gedeckt	IV	Fourniture
8	Floete	V	Cornet
4	Prestant	8	Trompette
16	Bombarde	4	Clairain
8	Trompette	POSITIV.	
4	Clairain	8	Bourdon
HAUPTWERK (Great)		4	Prestant
16	Bourdon		Floete
8	Montre	2 2/3	Nasard
	Rohrfloete	2	Doublette
4	Prestant	III	Cymballe
2 2/3	Nasard	8	Cromhorne

I was fortunate in being able to hear the organ during a communion service; after the service, the organist, Herr

Stricker, very kindly demonstrated the individual stops and ensemble to me. Neither the church nor the organ is very large, and although a third manual has since been added (the Schweitzer recital was to raise funds for the completion of it) the original had but two.

It is observed that there are but two 8' flues on the Great and only one on the Positiv. (The reeds can be left out of the discussion, as they had sufficient fire to easily make up for the 8' tone they introduced.) The Rohrfloete was rather soft and had a quality somewhat similar to the Bourdon, except that it was softer. Both were almost full 8' tone with just sufficient overtones to give a very round, pleasing quality. The Montre was not of the sharp and piercingly brilliant type, but rather only moderately strong, somewhat sharper and louder than the Bourdon, and with not quite so much foundation tone. Because of the fact that reverberation is not serious at these low stages of loudness, a good proportion of fundamental tone is not at all objectionable but rather furnishes color and variety on which the harmonic superstructure can be beautifully pyramided. In the rush of brilliance which ensues as the ensemble is built up, this foundation tone eventually fades into the background, to serve only as the carrier of 8' pitch.

In summing up, we observe that there are two factors which favor the 'classic' organ for the performance of polyphonic music: first, the clarity with which the ear can perceive the individual voices when a powerful harmonic superstructure accompanies the basic tone; and second, the minimizing of objectionable reverberation effects caused by too much 8' foundation tone. However, extremes in this direction can often lead to undesirable consequences by introducing a monotonous sameness in tone color.

—t.a.o.—

Dr. Kock writes with authority, convincingly. Our readers may want to know something about him. He studied organ in the Cincinnati College of Music, with Carl Weinrich in Westminster Choir School, and with E. Hergenhahn in Berlin. After earning his E. E. and Master of Science degrees in the University of Cincinnati, he secured his Ph.D. in the University of Berlin, and then went to Bangalore, India, where he conducted research work in tone color and the acoustics of music instruments in the Indian Institute of Science. To bring him down to earth again, he is now at home in America, organist of the Church of the Nativity, Cincinnati.—Ed.

Oberlin Conservatory's Season

• Oberlin has issued its annual catalogue, a 7x10 book, 109 pages. The season began Sept. 11 and closes with the annual commencement June 8, 1937. Organ faculty includes Bruce H. Davis, Laurel E. Yeamans, George O. Lillich, Leo C. Holden; Olaf Christian Christiansen continues in choral music and choral directing, with a staff of many teachers in voice, ear-training, dictation, etc.

The Conservatory's organ equipment includes a 4-80 Skinner for advanced lessons, and for other lessons a 3-50 Skinner, 3m Lewis & Hitchcock, and two 2m organs; for practise purposes there are 17 other 2m organs and 15 two-manual-and-pedal harmoniums. The full four-year course leads to the Mus.Bac. degree; during the first three years the organ student is required to practise four hours daily, two each on organ and piano.

The special course for vocal music supervisors covers four years and specializes in the type of work that forms the background of a church-organist's career. Mr. Yeamans specializes in a course on registration. Pupils this year have registered from 42 states and eight foreign countries, including six from China.

WICKS ORGAN
R. W. Bolwell residence
Silver Springs, Md.



ORGANS FOR THE ORGANIST

What One Builder Offers in Organs of From Two to Five Registers Unified for Maximum Flexibility

With FOUR STOPLISTS

MINIATURE residence or studio organs are worth their weight in gold to the professional organist, and to the amateur too. Genuine organ literature will not be written in America till our American organist-composers replace their pianos—at which organ compositions are now inspired—with organs. Rare is the piece of contemporary American organ literature that does not have all the ear-marks of having come not from the organ but from the piano.

The Wicks Pipe Organ Company furnished the materials for the present article many months ago; other builders offering miniature organs within reach of the organist himself are invited to present similar descriptions of their products.

The minimum would be an organ of two unified registers. An organ of but one unified voice could be built, but action would cost so much and the musical possibilities would be so limited that no musician would consider anything less than a unified two-register instrument. Prices of the four instruments whose stoplists are given here range from about \$800. up to \$2000. First cost is virtually final cost. Current to run the organ for several hours of practise would cost less than car-fare to the church. Think about this "when winter comes" to the northern half of America.

Says Mr. C. J. Zimmermann of the Wicks office, in connection with Wicks' notable series of miniatures.

"It was not long until numerous requests were received for a soft rank in addition to the Flute and String, therefore an Aeoline of 62 scale, voiced more like a Dulciana, was added, and the string in this model brightened up a bit. The

Aeoline provided a beautiful soft set for accompanying the solo voices.

"As might be expected, many organists did not consider an organ complete without a Diapason, so a unit consisting of a Flute, String, and a 44-scale Diapason came into being. The effectiveness of this model is surprising. Because of the size of the Diapason, the manner in which it is voiced, together with the fact that low pressure is employed, it not only blends well in the ensemble but actually is most useful for solo passages. To avoid mitering, an acoustic bass is used. It is impossible to tell the difference between the full-length and the acoustic basses. Mitering too many pipes in a small organ is injurious to the tone. There can, however, be no objection to a few short crooks.

"After these came the ideal unit, because it contained a Diapason and also a soft rank of Dulciana quality. In some instances we substituted an Oboe for the Aeoline.

"Perhaps it seems strange that the unit system is employed throughout all these models. The reason for this is simply to provide greater flexibility. The Wicks Company does not advocate the unit principle when an organ assumes any proportions; however, we know from years of experience that any organ of six ranks or less is much more valuable as a unit, unless every set is made playable at two or more pitches and then we virtually have a unit organ; so why go to the expense of couplers?"

When the demand for the smallest possible unit came, the Wicks factory went still further in economizing, and Mr. Zimmermann again describes the process:

TWO-VOICE MINIATURE

V-2. R-2. S-16. B-14. P-146.

PEDAL

16 Flute
8 Flute
4 Flute
Salicional

GREAT

16 Flute tc
8 FLUTE 85
SALICIONAL tc 61
4 Flute
Salicional
2 Flute
Tremulant

SWELL

16 Flute tc
8 Flute
(Quintadena)
Salicional
4 Flute
Salicional
2 2/3 Flute
8 (Oboe)

Accessories: Crescendo (regular).
Weight, 1800 pounds, crated. Blower
of 1/4 h.p. is 22" wide, 16" high, 26"
long; wind-conductor is 6" diameter.
Flute at 8' is 2 1/8 x 2 7/8; Salicional
is scale 60.

THREE-VOICE MINIATURE

V-3. R-3. S-23. B-20. P-231.

PEDAL

16 Bourdon
8 Bourdon
Salicional
Aeoline
4 Bourdon

GREAT

16 BOURDON 97
Salicional tc
8 Bourdon
SALICIONAL 60 73
AEOLINE 62 61
4 Bourdon
Salicional
2 2/3 Bourdon
2 Bourdon
Tremulant

SWELL

16 Bourdon
Salicional tc
8 Bourdon

(Quintadena)

Salicional
Aeoline
Bourdon
Salicional
2 2/3 Bourdon
2 Bourdon
8 (Oboe)

Accessories include crescendo (normal),
and register crescendo. Weight, 3600
pounds, crated. Size of the pipe-work
section: 8' 10" high, 7' 4" wide, 4' 2"
deep. Size of 3/4 h.p. blower: 2' 6"
wide and high, 3' 6" long. Wind-
conductor, 8" diameter.

FOUR-VOICE MINIATURE

V-4. R-4. S-27. B-23. P-304.

PEDAL

16 Bourdon
8 Diapason
Bourdon
Salicional
Aeoline
4 Bourdon

GREAT

16 BOURDON 97
Salicional t.c.
8 DIAPASON 44 73
Bourdon
SALICIONAL 60 73
AEOLINE 62 61

SWELL

4 Diapason
Bourdon
Salicional
2 2/3 Bourdon
2 Bourdon
Tremulant

SWELL

16 Bourdon
Salicional tc
8 Diapason
Bourdon
(Quintadena)
Salicional
Aeoline
4 Bourdon
Salicional
2 2/3 Bourdon
2 Bourdon
8 (Oboe)

Accessories: crescendo (regular), and
register-crescendo. Weight, 4500 pounds,

crated. Space required for pipe-work:
8' 10" high, 7' 4" wide, 5' 11" deep.
Size of 1 h.p. blower: 2' 6" high and
wide, 3' 8" long.

FIVE-VOICE MINIATURE

V-5. R-5. S-35. B-30. P-401.

PEDAL

16 Bourdon
Dulciana
8 Diapason
Dulciana
Bourdon
Salicional
4 Diapason
Bourdon
8 Cornopean

GREAT

16 BOURDON 97
Dulciana tc
8 DIAPASON 73
DULCIANA 85
Bourdon
SALICIONAL 73
4 Diapason
Dulciana
Bourdon
2 2/3 Dulciana
2 Dulciana
8 CORNOPEAN 73
4 Cornopean
Tremulant

SWELL

16 Bourdon
Salicional tc
8 Diapason
Dulciana
Bourdon
(Quintadena)
Salicional
4 Bourdon
Salicional
2 2/3 Bourdon
2 Bourdon
16 Cornopean tc
2 Cornopean
(Oboe)
4 Cornopean

Accessories: crescendo (regular), regis-
ter crescendo. Weight, 5000 pounds,
crated. Space required: 8' 10" high,
7' 4" wide, 6' 9" deep. The missing bot-
tom octave of Dulciana pipes is replaced
by reeds to make the 16' stop.

"When it seemed advisable to build something even smaller than our former smallest model costing in the neighborhood of \$1000., we developed a unit without a 16' Pedal, taking the reservoir out of the organ and building it on the blower. This not only reduced the dimensions, but also enabled a reduction of several hundred dollars. About twenty of this particular model were sold when we turned into the year 1933. By that time we knew pretty well what the possibilities were in the small-organ field and therefore decided to continue our developments, with the thought of building a compact unit for considerably less than \$1000., in a space no larger than that occupied by a piano. Experiments started in January 1933 and by about the middle of the year the first instrument was ready for a test. Several months were required to comb the bugs out of it, so that not a great deal was accomplished until the fall of 1933. From that time on, steady progress

has been made. Shipments have been made all over the world, including England, South Africa, Canada, and the Hawaiian Islands. It has received international publicity. One of the miniature models was installed in the Stellenbosch University, Stellenbosch, South Africa.

"This new small organ was called The Miniature, not because it is miniature, for it has a standard console, but because it was the first small organ of its kind on the market. In volume it is a little giant. When looking at the small case one wonders where all the tone comes from. The original case design resembled an upright piano. Eventually requests were made for other cases.

"As with the organ containing two sets, we soon learned that in many instances a soft rank is needed; that is only reasonable, for if the String and Flute are to produce any volume at all, there is nothing soft available. As a result a Dulciana,

quite bright in color, was added, the depth increasing only 3" and the cost \$100. Thus for \$875. it is possible to obtain a very splendid organ of 195 pipes, plus a Sub-Bass of 12 reeds.

"The reed bass used in these instruments is a most ingenious device developed by John H. Wick, Jr. In constructing a small organ, one of the most important points to bear in mind is its reliability. As a general rule those who buy an instrument of this kind do not care to spend money each year to keep it in tune. A free-reed such as is used in these small units does not get out of tune, whereas any beating reed will, particularly those which are of a delicate character. We have some hundred organs in use which have not been tuned since installation. Those who have heard this reed bass marvel at its quality. It is playable independently, not drawing the 8' Flute with it; thus it may be used effectively with the Dulciana. The break between the reed and the flute is barely perceptible when played alone and not at all when anything else is drawn with it.

"Every part of the organ is designed to avoid excessive operating and maintenance cost and to make the installation

as easy as possible. The blower, together with the rectifier, may be plugged into a light-socket. In the larger cases the blowing plant may be placed within the case itself if necessary, for it is very quiet. The motor is mounted on soft rubber so as to avoid all vibrations—more or less floating power. A letter from a Chicago owner states that it costs only \$1.00 a month to operate the organ in his home, despite the fact that he uses it everyday. The bearings of the motor are packed in grease and there is no generator, so these units require no attention for six or seven years, after which time a slight charge of grease will keep the blower running for another long period."

The conclusion of this presentation might fittingly be the suggestion to 'give yourself a Christmas present.' The professional organist who owns his own organ attains a prestige worth a great deal more than the cost of the organ; besides, he secures complete freedom from restrictions on his teaching and practise. The illustration reproduced in these pages shows how attractive a genuine organ console can be in a music-room. Want one?

CHOIRS FROM THE GROUND UP

A Complete Manual for the Choirmaster to Use with His Choristers in the Development of Expert Ensemble Singing

By DONALD C. GILLEY

THE GENTLE art of singing in a choir is a most intriguing and stimulating activity. The better the organization, the more the enjoyment; and likewise, the better each ensemble singer, the better will be the choir. Believing that almost everyone likes to improve himself, or a group with which he is associated, it is hoped that the following remarks will enable the organist the better to help each choir member achieve this goal.

When one is admitted to membership within a choir he immediately becomes a part of a group, and of course is confronted at once with the problem of personal relations with the members of that group. The inability of many choir members to solve these problems has been the subject of slurring remarks by observers. "War department," "Temperamental musicians," and many like words have been used to describe the conduct of choir singers. There has often been good cause for these remarks, and it has generally been due to lack of ability on the part of the singer to get along with people. Tact, kindness, sympathy, interest, cooperation, honesty—in fact, any of the homely virtues of copybook fame will almost guarantee pleasant relations with fellow human beings.

The biggest stumbling block to cordial relations within a group is often jealousy, which is generally caused by fear that one's own ability will not receive adequate recognition. One should have a clear understanding as a chorister that the best recognition he can have is to be a member of a fine choir, and cease to worry about who is to sing the solo in a particular anthem. Is it not something to be known as a member of one of the best choirs in your community, rather than to be known within your own group as a trouble-maker of jealous nature? The spirit of complete oneness so necessary for fine choral performance can never be founded on jealousy, but must be built on a comradeship so close and fine that its very spirit is

apparent to the audience. Cultivate this attitude.

Dr. F. Melius Christiansen phrased things most aptly when he said, "A choir member is a beautifully humble person." The choirmaster has every right to propose the following code of conduct for his choristers:

1. Be regular in attendance, and be on time for every occasion.
2. When work has begun, keep your mind on your work, and do not talk.
3. Try to make your every act helpful.
4. Think! Be intelligently alert!
5. Give the best you have in you for the purpose of creating a better organization.
6. Speak well of your coworkers, and if you cannot speak well, do not speak. Remember, you are not perfect.
7. Treat your music with care, and return it to the librarian in good shape.
8. As you are talented, be humble of your talent. You deserve no especial credit for being born with the ability to sing, and your only virtue lies in using your talent intelligently.

Cohesion of ideas into an ideal of fine choral singing can only be accomplished as each choir member puts his shoulder to the wheel. Any person who is a slacker is worse than dead weight. He becomes a liability, tonally and spiritually. It is true here, as in other lines of endeavor, that one gets out of choir singing exactly what one puts into it. Most choirs are volunteer organizations, and the only dividend that members receive is the joy of singing. Only by giving abundantly can the chorister receive most abundantly.

ELEMENTS OF MUSIC NOTATION

Most organists must be content with volunteers, and there are those who find work with volunteers more enjoyable than with

professional singers. Often we must accept members because they have good voices even though they cannot read music. The ability to read music is easily acquired, with a little patience and much instruction and encouragement from the organist. We might approach the problem with an explanation, somewhat as follows.

Our system of writing music has undergone extensive revisions during the course of history, and while our present system is not perfect, it is well to have an understanding of its basic principles. It is the function of this musical shorthand we use to indicate two things, pitch and duration.

The framework of our notation is the staff. Five lines and the ensuing space act as shelves on which to place notes of various types. The names of the lines and spaces vary according to the clef used, the most common being the treble, bass, and tenor. Most vocal music employs these three. The women use the treble clef, and the men use the treble, tenor, and bass. The bass singer usually employs the bass clef, and the tenor singer either the treble or tenor clef. In the case of the treble clef, he reads one octave higher than his voice sounds, and in the tenor clef he sings the pitch as written.

A blackboard should be used to explain these three clefs. To make it complete we should show middle-C on each, and write in the alphabet letters on each line and space. The tenor clef had better be shown with the true clef symbol but placed, as is common practise in ordinary vocal music, with middle-C on the third space, at the same time explaining that according to standard practise in orchestral writing this is incorrect and is allowed in church music only to make it easier, since few but orchestral musicians can read easily from the true tenor clef.

Figures are placed after the clef signs to indicate the pulsation and flow of the composition. The top figure indicates the number of pulses or beats in the measure, and the bottom figure indicates the kind of note used as a unit in measuring the beat. The division or multiplication of the units or beats is accomplished by means of notes of various lengths, and thus it is possible to give rhythm to a line of melody by a purely mathematical process.

Here it would be helpful to illustrate the rhythm signs and also notes of all values from the double-whole-note down to the sixty-fourth, and explain that a dot after any note adds half the time value of the note it follows. When two dots are present, the second dot receives a fourth the time value of the note it follows.

There is likewise a series of rests to correspond in value to the notes, and these should be similarly illustrated. A dot after a rest also adds half the time value.

Continuing our explanation, we would point out that the grouping of notes in certain tonal patterns gives rise to scales and keys. The so-called major and minor scales are but the grouping of notes on successive degrees of the staff according to a prearranged pattern. A half-step is the smallest tonal division we use in the pattern or scale. This is represented on the piano by the nearest white or black key to any note selected. When the twelve half-steps within an octave are grouped thus—

Tone—tone—half—tone—tone—tone—half

we have a major scale, but when we group them in this fashion

Tone—half—tone—tone—half—tone and a half—half

we have one of three types of minor scale, the type ordinarily prevailing for music in a minor key. These successions of whole and half steps may be sung, using any note as a starting point. The note so chosen is called the key-note, and becomes Do or the tonic in that key or scale.

The next step is the explanation of the notes of the scale, which are sung—

Do, Re, Mi, Fa, Sol, La, Ti.

but which in their individual relationship to or position in the scale are properly called—

Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading-Note.

Next will properly follow an explanation of the signs used for sharp, double-sharp, flat, double-flat, and natural, and the reasons why such signs are necessary not only in chromatic intervals but in writing for the various keys should be fully explained and illustrated on the blackboard as well as from the piano and by the singing voice. It should be pointed out that when any one note is chosen as a keynote, with the exception of the key of C, it requires the use of accidentals to indicate the melodic and harmonic relationships of the scale. For the sake of convenience, the sharps or flats which regularly occur within a given key relationship are grouped at the beginning of a composition. This grouping is called the key signature.

It is recommended that the organist illustrate all the scales on the blackboard and drill his choristers in singing them correctly with him until they can fix them in their minds, and, given the key-note or tonic of any scale, proceed unassisted to properly sing it.

Next comes the problem of the interval—a measuring problem. Sight-reading depends upon the singer's ability to accurately measure the distance from one note to the next and correctly sing it. The organist should illustrate all intervals of the scale from the perfect prime, or unison, to the octave, and drill his choristers in singing each interval illustrated on the blackboard.

After the intervals of the major scale are thoroughly learned, the organist endeavoring to develop an unusually expert choir should deal with the chromatic intervals in the same manner. Another splendid exercise would be the singing of diatonic triads built upon each note of the major scale, and the whole subject of triads could be briefly explained. With all these matters of notation clearly explained and fully mastered by the singers, the problem of sight-reading will have been largely solved because the staff and all its various signs and symbols will no longer be mysteries; the chorister will have mastered them all, and in that mastery he will gain what he needs to become a good sight-reader.

BREATHING

It seems strange that anything so natural as breathing, which is so necessary to life, should have to receive special attention when we sing. Singing is a specialized form of activity, and so it requires a use of our breathing apparatus that our normal "breath of life" does not provide. Speaking requires some attention to breathing and control of the breath, but singing requires even more. To sustain vowel sounds, and use a wide variety of pitch, means that the flow of breath past the vocal chords must be controlled with the utmost care.

There are two operations in breathing—inhaling and exhaling. We do not sing when inhaling, but we do when exhaling. The following are suggestions concerning inhaling.

Bodily posture should be easily and actively alert.

When standing, put one foot ahead of the other and balance the weight on the balls of the feet. Stand erect, as though someone had pulled you up by the top of the head. Let there be no trace of tension or rigidity in your bearing, but rather be aggressive and enthusiastic in carriage.

When seated, the same freedom and ease should be apparent as when standing. Notice the posture of the violinist in the orchestra. Sit away from the back of your chair, and learn to move easily forward from the hips. The abdomen in, chest slightly raised, and the chin up, will help produce bodily condition for better breathing.

Take your breath deep in your body, and do not overload. Inhale through both your mouth and nose to avoid tension. Do not heave the shoulders, but feel the breath entering by the expansion of the lower part of the ribs.

Conserve your breath by using no more than is absolutely necessary to produce the tone.

Do not shake any part of your body in the attempt to produce a 'tremolo' in the wind column. A 'tremolo' in a chorus voice is bad, and unsteady wind is a contributing factor to this condition.

Do not attempt to force the last bit of breath that you have into tone. It is difficult to keep the last bit of air steady as it goes past the larynx.

Do not let the chest collapse as the breath leaves the lungs. See how long you can hold a tone. You should be able to sustain from forty to sixty seconds.

Breathe according to the emotional content of the phrase.

Let the tone you produce be the final test as to whether you are exhaling correctly. Listen to yourself and to your fellow choir members and see if you detect any strain, breathiness, 'tremolo', noise, or any form of vocal habit that is offensive.

VOWEL SOUNDS

The primary vowel sounds may be classified as follows:

<i>oo</i> as in food	<i>ah</i> as in mama
<i>oh</i> as in oats	<i>ay</i> as in rate
<i>aw</i> as in saucer	<i>ee</i> as in reef

There are various modifications of these sounds, but for our purpose and practise it is well to confine our efforts to the above. Speak and sing the above sounds clearly and distinctively, and pay particular attention to the way they feel in your mouth. Try the same vowel sounds using the following consonants with them to help place the vowel sounds correctly.

<i>oo</i> with <i>b</i> making <i>boo</i>	<i>ah</i> with <i>l</i> making <i>lah</i>
<i>oh</i> with <i>m</i> making <i>moh</i>	<i>ay</i> with <i>g</i> making <i>gay</i>
<i>aw</i> with <i>p</i> making <i>paw</i>	<i>ee</i> with <i>v</i> making <i>vee</i>

The above consonants will help you to speak and sing the vowel sounds well forward in your mouth. The exact color and placement can best be given by the choirmaster, but thought given to the matter will help in cases where private training is not possible. Note the following suggestions:

Do not let any form of muscular tension be felt as you sing these vowel sounds.

Let the jaw and tongue be relaxed, and occasionally use a mirror as you sing to see that you do not arch the tongue and thus close the throat.

Keep the vowel sound clear, brilliant, and free by not using too much breath.

Remember, vowels are the sounds you sing and it is very seldom that consonants have any prolonged pitch sound.

Listen to good singing by reputable artists, and try to imitate their best work by studying their vocal habits.

If you feel hoarse and vocally exhausted at the end of rehearsal or concert, you are using wrong methods in producing tone. If the organist cannot remedy this condition he should seek assistance from a reputable voice teacher.

Never yell and shout these vowel sounds. Use your wind more, and your voice less, and your voice will improve.

Start the vowel sound at exactly the pitch indicated on the staff. Do not slide or scoop upwards to the pitch.

Do not close your mouth or change in any way its position after starting the vowel sound, for when this occurs the color of the vowel is altered.

If we will read aloud and prolong the vowel sounds found in any page of printed matter, we will notice that these sounds (in many words) are made up of two primary vowels. The following words will illustrate.

how: ah - oo	rejoice: aw - ee
know: oh - oo	light: ah - ee
boy: aw - ee	day: ay - ee
eye: ah - ee	

These combination vowel sounds are sung by prolonging the first sound and shortening the second. Do not change from one vowel sound to another slowly, but do it so quickly that the second vowel becomes a vanishing sound. It is imperative that the above treatment be used when one of these combination vowel sounds is prolonged.

There is one exception to this rule, and that is the sound *ew* as in *few*—*few*: *ee* - *oo*. In this case it is the second sound which is prolonged.

CONSONANTS

Consonants are used to start and stop vowels. Under no condition should consonant sounds be mixed with vowel sounds, for the instant this happens the beauty of the vowel has been destroyed. If you will go through the alphabet and speak the consonant sounds aloud, you will find them a motley array of explosions! After trying this experiment you will readily understand that the beauty of our language is found in vowel sounds.

In making the consonant sound, the lips, tongue and jaw must be trained to be flexible. Development of this flexibility will be aided by the use of some of the old fashioned "tongue twisters." Any exercise which makes the tongue, lips, and jaw move rapidly is useful. See if you can repeat rapidly the following sentences.

Gibeon Gorden Greglow, the great Greek grammarian graduated at Grilgrove College.

Imbecile Irwin indefatigably inculcated inveterate isolation. Incomprehensible incommunicability

Caius Cassius contrived concatenating circumstances causing chivalrous Caesar's citation.

A lily lying all alone along the lane.

Zig-zagged zinc zones and zithers.

Consonants fall into two classes: those that have pitch, and those that do not have pitch. Some consonants such as *l*, *m*, *v*, *z*, have a definite sound which gives them pitch. These voiced or pitched consonants should have the same pitch as the vowel to which they are attached. Be most careful that the pitch of the consonant does not start below that of the vowel.

Observe the following suggestions concerning consonants.

To focus your attention on consonant production try whispering the words of the song you are to sing. Use a "stage whisper" to exaggerate the formation.

Treatment of the troublesome *r*: Roll vigorously at the beginning of a word, less so in the middle, and very slightly at the end; treat final *er* as *uh* with a slight roll at the end.

What sometimes seems an exaggeration to you in consonant formation and production usually sounds normal to the audience. Group production of consonants tends to blur, hence the need of special effort on the part of every choir member.

Minimize the hissing or sibilant consonants. Final *s* at the end of a phrase should not sound like a flock of geese going down the road.

Let the consonant help place, rather than displace, the vowel sound.

Do not let the breathiness of *f* or *s*, the nasalness of *ng*, or other peculiarities of the consonant creep into the vowel production.

Pay particular attention to the formation of final consonants in words.

SINGING IN TUNE

To sing in tune requires constant, careful effort by every member in the choir. One careless member can throw a whole group out of tune.

Do not force your tone, as a badly produced tone cannot be accurately controlled.

Learn your intervals so well that you can sing from a given tone any interval asked for.

Think ascending intervals in your voice part high. Contract your descending intervals.

Distinguish carefully between major and minor thirds and sixths.

Think about, and listen to, the other parts.

Tune your part against other sections of the choir.

When you come to rehearsal physically tired, use your mind more than your voice.

Remember that singing out of tune will cause more discomfort to the audience than any other fault, so be on your guard.

Develop your feeling for a major and minor triad by singing one, three, five, three, one, in the major and minor scales.

Notes in your range that are hard for you to sing, such as real high or real low notes, should be watched. Because they are hard to control, they are liable to go out of tune.

When you are performing in a non-resonant auditorium, do as much listening as singing.

Constant effort brings result, but it must be constant. You will sensitize yourself to pitch by work, but there must be no shirking in your effort.

BLENDING IN ENSEMBLE SINGING

A choir should be as perfectly blended as a fine Diapason chorus in an organ. No voice should protrude, but each should add its color to the tout-ensemble. This effect can be achieved whether the chorus is large or small, and the following suggestions will tell you how to blend one voice with other voices.

Never sing so loud that you cannot easily hear what your neighbor is singing.

Subordinate your voice and personality to the group, and do not attempt to draw the attention of the audience to yourself.

Listen to your own production of vowels, and be sure you analyze and sing correctly the combination vowel sounds.

If your voice is excessively nasal, hooty, raucous, brittle, piercing or different in any marked fashion, you will have to pay particular attention to blending. Be honest when you analyze your own voice, for it is only when you recognize your own faults that you can take steps to correct them.

Do not take offense when the choirmaster makes suggestions. Work at the suggestions you are given and you will improve.

Strive for an easy, free, and pure vowel production. The nearer you come to this ideal the better your voice will blend.

Most voices that do not blend have some bad vocal fault, or are being used badly. Habits in singing out of tune, 'tremolo', forcing, shouting, scooping, changing vowel color on sustained tones, will all cause a voice to stand out in a choir. Avoid these bad habits.

The Three M. P. Mollers

By Dr. William H. Barnes

• The photograph used as our Frontispiece this month shows the three generations of M. P. Mollers; it was taken just before their departure, Aug. 28, 1936, for the Island of Bornholme, Denmark, for a summer vacation and to visit Dr. Moller's birthplace. It is still too early to say whether the third M. P. Moller will continue to build organs as his grandfather and father have done. Who knows but that the grandson may distinguish himself as an organ builder just as the present Henry Willis in London has followed in the footsteps of his illustrious grandfather? In any event, it is no doubt one of the ambitions of Dr. Moller to have this happen.

The firm which bears the M. P. Moller name has the distinction of building many more organs than any other builder in the world, and all of them during the lifetime, and the majority of them under the personal supervision of the senior owner and president of the business.

The sterling and unusual personality of Dr. Moller has dominated the business from the start. A pronounced, rugged determination, an extraordinary stamina, and forthrightness have always been characteristics of the man. These traits enabled him to land in this country as a youth with little money and no connections, and still build a great business. These qualities have also induced and permitted him even until today

to continue active in business, long past the time when ordinary men with the financial means he has so justly acquired, and who have worked as hard as he has all his life, would have completely retired. The organ business, after more than half a century of it, is still his life's preoccupation.

Dr. Moller's organization in its many years has passed through the various phases of organ building in this country, including the period before 1900 when American builders had more respect for tradition than they had in the first thirty years of the twentieth century. Moller organs, and particularly the ones of the past few years, have been continuously and marvellously improved, both with respect to sound tonal design and finishing, and mechanically as well.

My hope is that both his son and grandson, when and as they come into control of this great business, will be able to maintain and carry on all the fine traditions created by its founder.

Henry Mulet, French Composer

By Dr. G. Bedart

• Henry Mulet, composer and organist of St. Philippe du Roule, Paris, was born in Paris in 1878, the son of Gabriel Mulet, choirmaster of Sacre Coeur, Paris. At the age of ten he showed such musical promise that he was admitted to the



Paris Conservatory. In 1899 he departed from the Conservatory, duly qualified in solfeggio 1892, first-prize violoncello 1893, first-prize harmony 1896, and second-prize organ and improvisation 1899 in the class of Widor and Guilmant. He studied composition with Widor.

He became successively organist of St. Pierre and Ste. Marie des Batignolles, and choir organist of St. Eustache, St. Roch, and St. Philippe, Paris. Since 1922 he has been titular organist at the grand orgue in St. Philippe.

Mulet is not only a famous player and splendid improviser, but he is a musician of high culture and a thinker who scorns vain glory. His orchestral compositions, submitted to the severe Arcopagus of La Societe Nationale Musique de Paris, have all been honored by a high grade execution; a few have appeared on the Colonne, Lamoureux and Ingelbrecht programs.

It is much to be regretted that from his manuscripts of organ pieces, Mulet has published only the Esquisses Byzantines and the Carillon, the latter frequently played in America. The photo reproduced herewith was taken in 1936.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Are We Practical? Was Bach?

WE WHO DEPEND upon the church and in lesser degree educational institutions and art-realms for our livelihood should be personally concerned with whatever might tend to give us finer equipment in these fields or on the other hand rob of us of such equipment in generations to come. It's a case of plain horse-sense. When a church gets a fine new four-manual organ, more than half the time the money is not paid by average citizens, whose contributions to the organ fund can hardly be even as great as a hundred-dollar bill, but is more likely paid by wealthy persons whose contributions range anywhere from a thousand dollars to ten thousand or, as is often the case, the entire fund for the organ.

Without men of wealth, our finest churches could hardly have been built, half our libraries would be non-existent, three-quarters of our hospitals would never have been founded, and the great charity work of the Red Cross and similar movements would be curtailed lamentably. Without vast funds piled up for reserve, not one corporation in a hundred could have weathered the financial storms of the past five years.

They put it crudely and said might makes right. Finally mankind rebelled; we knew might did not make right and never will. But socialists, communists, college-made theorists here in America today are using might to get what they cannot possibly get by right—using slow-thinking or non-thinking majorities to extort from minorities what they can by processes of might but are not at all entitled to by principles of right.

And this concerns the world of the organ more vitally than any other. When churches are built and maintained by men of average means, the churches are usually small, the organs correspondingly small, and the salaries lamentably small. But when men of wealth take interest, we get such structures as St. Bartholomew's Church in New York City and Yale University in New Haven; and how many organists are there in America today who can honestly say they would not want to be the organist of St. Bartholomew's or of Yale University?

Now if these positions are properly defined as our ultimate ideal, is it our duty to try to work for the creation of other and similar institutions in ever increasing number, or should we fall mental victims before insidious political forces and allow ourselves to become a tool in their hands to give them the power (and wealth) they secretly long for, and by the same force deprive ourselves of all that is ideal in our world?

Where is our common-sense if we have any left? I am amazed at the number of communists and socialists rampant in the world of the organ. They are not always ill-fed organists dressed in shabby clothes; some of them are presumably intelligent men in fairly comfortable positions, only too often college positions, whose intellects ought to tell them better and prevent their cutting off their own right hands.

By what principle of right dare any group take for itself what some other group has earned? Even if the grasping group is in the vast majority, can any right-thinking man among us pretend to think it has a right to confiscate the property of the minority? The poor deluded individual who goes socialist may be a wise man if he is not an organist, but if he is an organist I cannot but consider him a blithering

idiot, for he's lending strength to those who will certainly deprive American culture of more than half its finest churches and largest organs. Where are the intelligences with which we were presumably born? And it's no concern of T.A.O., is it, to see actions taken in America that will wipe out half our finest organ positions and curtail by more than half the building of our largest and best American organs? Destroy wealth and we have destroyed culture. Men on park-benches or in cheap movies are not they who pay for organs upon which recitals are given or from which services are conducted on Sunday. The only thing they are fit for is to perpetuate Tammany Hall in Washington.

—t.s.b.—

"I am an ardent subscriber, and as a university student, am writing you for some help. You see, I am engaged in trying to prove the proposition: 'Resolved: That the Music of J. S. Bach is not pedantic as it is popularly thought.' Incidentally, this is for a course in argumentation. Could you help me in any way at all to try to prove this proposition according to strict logical reasoning?"

We suspect our questioner is kidding us, but isn't the subject worth thinking about? Bach pedantic? Here are some facts that might be fairly logical reasoning:

1. Bach had no urge for publicity; never tried to write for publication, never even thought of publication excepting on rare instances. He wrote most of his music not to please himself but because his pesky Sunday services came at him every seventh day and he had to write the stuff because there were no music stores where he could buy published compositions. He knew that if he failed to please his congregation with his music—the music he wrote—he'd lose his job. His music therefore had to be intensely practical.

2. But once, just to amuse himself, he did turn pedantic and think about writing for writing's sake, and for publication. The Art of Fugue resulted. For what instrument or instruments was the Art of Fugue written? Nobody knows; nobody ever will know. It was purely pedantic music, written theoretically and not practically. It stands apart from all other Bach compositions. It is pedantic, obviously, purposely so; therefore all other music, exactly the opposite of it, must be intensely practical and not at all pedantic. Isn't that sound logic?

3. Bach chose counterpoint as his medium because the age had not deteriorated to the point where anybody thought harmony was important. He forgot harmony, and made his soprano sing a tune; he had tenors hanging around too, and they had to work to earn their salaries, so he made them sing another tune. Ditto his other voices. In his chamber music it was the same way—practical, every musician must do something practical, and do something interesting and musical. Harmony is pedantic; counterpoint is practical, it's a tune, it's life, movement, vitality. When it came to writing organ music, why should he change his medium of expression? No reason, so he didn't change, but wrote contrapuntally. But theoretically, scientifically, pedantically? Never. Any half-rate contrapuntist today can, and gladly will, prove it to us by ripping to pieces any fugue of Bach's and proving that it's all wrong, theoretically wrong, scientifically wrong, pedantically wrong. There is nothing left but to call it practical, since

it can't be, as our theorist proves, pedantic and correct.

4. Show a pig a diamond and a cabbage and he'll choose the cabbage. It takes a mild degree of intelligence to recognize a diamond. The pig has none. The fact that the public generally has not recognized how practical most of Bach's music is, is no logical argument in favor of the conclusion that it's therefore not practical but pedantic.

5. One of the funniest things that ever hit the entertainment-loving world was perpetrated on the public in late October. You hear Jack Benny on the radio? You have seen some of his moving-picture comedies? You probably have. Well now what happens? They get Leopold Stokowski and his orchestra to appear in a Jack Benny motion-picture, and what does Stokowski choose to play in the comedy? He plays a Bach fugue. That to me is the funniest thing Stokowski ever put over on the stupid public. Yet Stokowski had a brilliant idea when he planned that, and he answered our correspondent's petition. Stokowski knew that Bach was in the last analysis the most practical and least pedantic of all musicians, the one most likely to be enjoyed by an uneducated public if properly presented; so he plays Bach for motion-picture audiences all over America.

Agas ago a monkey in one tree decided to swing this way, while some other monkey in another tree decided to swing the other way. They looked at each other and each decided the other was wrong. That's how argumentation was born and got into university curriculums. It's still there. It's still here. It's everywhere.

But Bach was practical, wasn't he?—T.S.B.

SUMMER WANDERINGS

An Organist Travels the High Seas and
Visits Europe but Remains

ANONYMOUS

Instalment No. 4

HARD at work July 18-24 revising old stuff. Amazing what the human mechanism can furnish in the way of concentrated fruitful effort, once the brain and physique are in prime condition.

July 25. To Paris for a bit of diversion and relaxation. Had a *sole meuniere* sprinkled with a gay little Alsatian white wine . . . among other things.

July 29. Evening. Visited the renovated portions of the Louvre with the new lighting. Superfine. Ate a *giboulette de lapin*; not likely to find one in Kansas City or Denver.

July 30-Aug. 7. Making satisfactory progress with my revision. Civil war in Spain. Hell of a world!

Aug. 9. Monster peace demonstration of the Front Populaire, 300,000 strong, in the suburbs. Convenient safety-valve for the extreme-leftists; family picnics for the others. Will France keep out of the row? *Bouchées a la reine, colin froid* and a white Pouilly at dinner.

Aug. 10. Had a bad day. Don't know what happened.

Aug. 11. Got going again; nearing the end of my revision.

Aug. 12. Dropped into the new club for American students and artists, situated on the former property of Chateaubriand. Pretty swank. Sign near the *piscine*, reading: "One is instantly urged to soap oneself under the shower before entering the pool." (Who can this mean?) Had dinner with my friend V. V., well-known Parisian sculptor who specializes in animals. Have a police dog of his at home. H. V. has just finished a big owl carved from a 600-year-old piece of oak; knock your eye out. Also a Chinese bantam rooster in yellow bronze. Wish I had the wherewithal.

Aug. 13. Finished my revising job. The thing is now as good as I can make it. Huge personal satisfaction; all that matters. Exciting news from home; chairman of music-committee eloped with soprano soloist. (So *that's* why they have music committees!) Well, no accounting for tastes.

Aug. 14. Off to Brittany. Beforehand, Rougeot served us some capital turbot, artichokes and a still champagne 1929. Hilarious trip—five of us—to Quiberon way out on the tip of a *presqu'île*, where we arrived about midnight, feeling fine.

Aug. 15. Staying with friends here at Quiberon. Beautiful place directly overlooking the water. Large, tastefully laid-out flower garden, rose-garlanded pergola, glassed-in porch. Regular house-party most of the time; sixteen at table this evening. Climate mild, lovely outlook toward Belle Isle, Plouharmel, La Trinite. Afternoon swim in the sheltered waters of the bay—some tonic!

Aug. 16. Feast of the Assumption. All-day trip in my friend's car. Inspected the stupendous alignment of giant stone *menhirs* at Carnac; over two miles of them planted there circa 1500 B.C., by the druids or their Celtic forbears. No one knows just how they were moved into place or what they symbolize; all agree however that their significance is religious. Rome is overwhelming, but these crude monuments leave a lump in your chest; something touching and pathetic in the aspiration, the tenacity of these stone-age men. At a little spot called Arradon (hard to find on the map) we consumed native oysters and an *omelette baveuse* quite up to the mark. Scenery like the Thimbles in Long Island Sound.

Aug. 17. Doing a bit of reading. Welter's History of the Russian Soviets 1917-35 the best book on the subject I have come across. Walked among the crooked paths and dunes about Port Haliguen.

Aug. 18. Finished The Green Mare by Marcel Aymé, an apt pupil of Rabelais and Anatole France. No German could possibly produce this witty, ironic mixture, Gallic to the core. Not recommended for delicate stomachs.

Aug. 19. Charming ride through the Breton countryside, deeply indented by long estuaries. Astonishing *dolmens*, *menhirs* and part of a *kromlech* at Everden. These maritime tribes traded with the Phoenicians, proved by various articles of jewelry found under the *dolmens*. Nothing however in the way of inscriptions.

Aug. 20. *Augchin de Bretagne* (a fine drizzle) all day. Reading some of Henry de Monfried's books of Red Sea adventure—great stuff, and a great little man, this Monfried.

Visited vacation colony nearby, maintained by the 7th ward school-district, Paris, for needy school-children. A model of its kind. 160 boys and girls, aged 10 to 14, each get at least one month's outing. Pay what they can, most of them free. Fine building, nothing luxurious, admirable organization, intelligent direction. Abundant food, good discipline, kids all healthy and happy.

Aug. 21. Met a drunk on a bicycle; funny, but perilous with automobiles whizzing by. No grapes grown in Brittany. The coastal populations drink too much hard cider and raw brandy; alcoholism and tuberculosis take a heavy toll.

Aug. 22. Couple of the boys out all night on a sardine fisher. Back after 36 hours, none the worse for wear. Market day at Auray. Peasant women all in black with white *coiffes*, sitting in a long double row in the indoor market, motionless and silent as though in church, with their butter, eggs, live chickens, ducks and rabbits on the floor at their feet, waiting for the customer. No hawking, no ballyhoo. Drive an American publicity man crazy. But the customers approach, hold inaudible conversations, and the market women sell their stuff.

Aug. 23. Meandered about a typical Breton village guaranteed free of tourists. Every family owns a pig who lives in a nice little pig-house adjoining the main dwelling. Beautifully unhygienic. These clusters of stone cottages in tones of gray and reddish brown, seen against a sea-and-sky background, get right under your skin.

Aug. 24. Long bus-ride, via Vannes and Pontivy, to see our friends the Lamberts at their summer home a few miles out of St. Brieuc. Magnificent view extending clear to Cape Frehel, 50 miles away. Played *boules* and leap-frog on the smooth beach at the foot of the cliffs. Swell dinner, not forgetting champagne and an insidious Calvados. Listened to some Palestrina records by the Solesmes choir. Lambert, a government functionary and a real person, is a water-colorist of no mean order. Wakened by a hoot-owl during the night.

Aug. 25. Riotous return to Quiberon in the world's 'ram-shackest' bus. Lunched en route. The lurching vehicle made it risky to drink out of a glass; safer to take a swig directly from the bottle. Fascinating landscape, heather in full bloom. There's a ripe-apple flavor about these young Breton women with the black velvet blouses, richly embroidered aprons and white lace head-dresses. Whenever we meet an especially winsome lass, the guy next the widow makes an unmistakable gesture. Far from looking offended, most of them appear to enjoy this insinuating pantomime. Passed a squad of soldiers holding field artillery practice.

Aug. 26. Excursion to Belle Isle. Jagged cliffs of schist and granite in an unending battle with the sea. Tortured fantastic shapes of the great rock-masses have a savage beauty. Climbed to top of lighthouse built in 1835 by Louis Phillippe. Revolving electric double-flash of 30,000,000 candle-power. Pine forest in the middle of Belle Isle. Gorse, heather and fragrant broom everywhere. Cathedral Grotto of the Apothecary, where the water rushes in from two sides and makes 32' thunder. Saw a diving cormorant, quite at home in the dark swirling eddies. Ate delicious sea-spiders, eels, lobsters and mussels at luncheon with just the appropriate wine, a light Muscadet.

Aug. 27. The Lamberts drove over from St. Brieuc to return our visit. Lunched, made music and bathed together at a neighboring beach. Got into a small edition of a St. Lawrence skiff with one of the young fellows and paddled across the bay. The thing looks flimsy but rides the waves well. The French call it a *can-ob-ay* (phonetic spelling). Used to a canoe but haven't done much of it recently.

Aug. 28. Finished Bailly's Richelieu. These who picture the famous Cardinal as a vainglorious, self-seeking monster of iniquity are just as far off the track as those who would make him out a pure lily-white martyr to the interests of his country and religion, avers this author; he was both and neither, naturally. It boils down to this: Richelieu's sole aim was to establish the supremacy of France and the monarchy, which he considered as one. To this end, three things were necessary: the ruin of the French Protestants, the submission of the French nobility to the king, and the defeat of Spain and the house of Austria—all of which he accomplished, cutting off remarkably few heads in the process. Back muscles sore from yesterday's paddling.

Aug. 29. Final sea-bath this morning. Left for Paris by the afternoon train. Sign on car-door: "Don't let children play with the door-knob." Another choice one: "In order to close the window successfully, raise the glass quickly but without brutality." At St. Pierre one or two stations out, incoming train stopped beside ours. Woman next me, to young Breton sailor in other train, returning from his vacation: "Do you know Madame So-and-so at Quiberon?" Sailor: "No, Madame." Woman: "Well, would you mind telephoning her to say that her cousin Madame Huec, that's me, forgot to take in a lobster she had cooked and left out on the table. Here, I'll write down the number." Before she can get it written the train starts; sailor calls out, "Never mind, I'll let her know." Life is like that down here in seventeenth-century Brittany.

Guzzled a couple of beers during a station-stop at Rennes; got to our comfortable little Paris hotel about midnight.

(To be concluded next month)

THE WORLD'S WORST

What One Organist Heard When He
Went to The Summer Services

By GUY CRISS SIMPSON

SUMMER vacation this year gave me the rare privilege of hearing what was undoubtedly the poorest organ playing that it is possible for one to hear in this age of supposed enlightenment. If the playing had been done in some poor, backwoods church there would be no cause for comment, but, since it was perpetrated in two wealthy and cultured churches, scathing denunciation is in order.

The first was an important Congregational Church in the Berkshire region of Massachusetts. The organist, a venerable old soul, entered at about five minutes before eleven and began a meandering and inept improvisation. He had hardly played more than half a dozen bars when two men and a lady in vestments, the lady carrying a violin, came in by a side door and went up into the large choirloft behind the pulpit. The console was far removed from the choir, on the same level as the chancel, and virtually protruded into the faces of those in the front pews.

As soon as the violinist had reached her place the organist ceased his improvisation and sounded A very loudly on all manner of stops and with divers harmonizations while the young lady tuned her instrument. This occupied a good two minutes. Then the familiar strains of Bach's Air for the G-String rolled out over the congregation. The violinist was excellent but it was remarkable that she could play anything with such an abominable accompaniment. The organist was consistently a half-measure behind her. Now and then he would catch up, but he would try for a fancy registration and fall behind again. This unequal contest went on to the bitter end.

A hymn followed. It was played no less eccentrically than what had gone before. The organist's style of hymn-playing was of the choppy, disjointed sort. At the end of every line he would leave off a beat and was in a terrible hurry to get from one stanza to the next. No wonder the poor congregation made only the most perfunctory motions of singing.

The offertory was another violin solo, that tender Bach air, Come Sweet Death. It had all the faults of the prelude and, no doubt, many of the congregation mused that death would indeed be sweet after such a performance.

As for the postlude, it must be admitted that it was rendered in a highly original manner bordering on the bizarre. Again it was an improvisation which was interrupted frequently while the organist shook hands with his friends and chatted merrily with them, all the while making a semblance of keeping the music going with his right hand and feet. Frankly, he did this rather cleverly and I thought that he should have been in vaudeville where such stunts are quite the thing.

The other scene of bad playing was a cathedral in a mid-western city. As I entered the church an usher informed me that the regular organist and choir were on their vacations so that I should not expect to hear anything very elaborate. Even so, I was not prepared for what I was about to experience. The organist began his prelude, the 6-8 movement in B-minor from Mendelssohn's Fifth Sonata. He had a curious habit of making a big ritard at the end of each phrase, at the same time suddenly opening and closing the swell-pedal. This made one slightly seasick. Soon he stopped right in the middle of a phrase when he was not even on a tonic chord, and the bell in the tower started to ring for the opening of the service. The bell, too, was a marvel. Instead of sounding like a peal of chimes worthy of a great cathedral it re-

sembled nothing more strongly than the village curfew of Podunk Center.

I have heard all sorts of hymn-playing but none half as vile as what I was treated to that morning. Evidently the organist was a believer in "expression." He delighted in sudden changes from fortissimo to double-piano in the middle of a line or wherever his fancy directed. At no time did his dynamic vagaries interpret the sentiment of the hymn. One second he would burst out with the crescendo pedal wide open and the next second give us a moving solo on the Clarinet with Vox Humana accompaniment. I wondered if the fellow were not demented. No, not demented, but merely the possessor of an unbridled "artistic temperament."

A loud-voiced baritone sang "It is enough" from Elijah as the offertory. Although he was leather-lunged he couldn't compete with the crescendo-pedal outbursts of his confrère; at the climaxes one could see his lips moving but could hear no sound issuing thence. It was an all-Mendelssohn program that day but I did not wait to hear my favorite Prelude in D-minor massacred. Truly, I had had ENOUGH!

It may be that some organists deliberately choose as poor substitutes as they can find when they go on vacations so that their own playing will seem all the better when they return. I consider such a practise thoroughly immoral. After all, the absent organist should consider those who remain behind. If these good people have the courage to brave one-hundred-degree temperatures to attend church their spiritual needs should be attended to all the more carefully by those appointed to minister unto them, not only ministers of the Gospel but "ministers of music" as well.

Pietro Yon Recital

Carnegie Hall Oct. 21, 1936

• The champion who has done more than any other American organist to foster recitals to paid-admission audiences in con-

cert halls, gave another recital in Carnegie Hall, New York, to a most enthusiastic audience that demanded many encores and got six. The program:

Bach, Prelude & Fugue C
Awake the voice is calling
Toccata-Adagio-Fugue C
(Prelude & Fugue Am)
Angelelli, Tema e Variazioni
Guilmant, Cantilene Pastorale
Karg-Elert, Bouree e Musette
Remondi, La Goccia
Yon, Canadian Rhapsody
(Gesu Bambino)
Tombelle's Sonata 2
(Yon, Concert Studies, 1 & 2)
(Boex, Marche Champetre)
(Yon, American Rhapsody)

Just prior to the recital when we requested seats toward the back of the auditorium the box-office reported nothing left but a few in the last row, so we sat upstairs, relying upon the Hall's famed acoustics, only to be disappointed, owing partly to street noises entering through the rear windows, and partly to the fact that the pipe-work is badly buried and the tone cannot get freely into the auditorium. Even at that, the supreme artistry for which Mr. Yon has been famous was more than enough to win unusual enthusiasm from a large audience and put over many of the numbers most intriguingly. In addition to Bach, the program represented many schools—German, French, Italian, American, the latter being confined to five of the recitalist's own compositions, two of them with national flavor, Canadian and American. Mr. Yon's two Concert Studies were especially brilliant and brought vociferous applause. It was a well-made program, presented by a truly great organist, in America's finest concert auditorium. We hope it happens that way every season.

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Bedfordshire—Times

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Vienna—Sonn.u. Montagszeitung.

"She demonstrated her phenomenal technical ability and her penetration into Bach's great organ architecture."

Vienna—Wiener Zeitung

"She has an entirely personal method of registration and a highly personal manner of phrasing."

Vienna—Wiener Allgemeine Zeitung

"She played wonderfully prodigious old music on the Hall's giant organ."

Vienna—Neue Freie Presse

"With dreamlike sureness the music resounds within her."

Paris—Revue Musicale

"An extraordinary interpreter of Old Masters . . . her artistry is a great one."

Brussels—Nation Belge

"She is a very great artist and her playing of Scheidt, Lubeck, was simply perfect."

London—Musical Times

"Her recital was summed up in a performance of the Passacaglia which was as truly great as any I have ever heard."

Cambridge—The Review

"A clarity of sound only too rarely heard in modern organ playing."

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PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

Programs for this column should be mailed to reach the editorial office before 12:00 noon on the 15th of the month prior to publication date.

- Robert Leech BEDELL
Museum of Art, Brooklyn
Dec. 6, 2:30
d'Evry, Toccata C
Bach, Flute Sonata: Sicilliene
Fugue Dm
Stebbins, Where Dusk Gathers
Tchaikowsky, Humoresque
None But the Lonely Heart
Wagner, Rheingold: Entrance of Gods
Song of Rhine-Maidens
Prize Song
Von Suppe, Beautiful Galatea
Dec. 13, 2:30
Guilmant, Grand Chorus D
Bach, Jesu Joy of Man's
Fugue Gm
Schubert, Sym. 5: Andante
German, Merry-makers Dance
Ansell, Irish Dance
Sullivan, Lost Chord
Martini, Gavotte F
Offenbach, Bacarolle
Von Suppe, Light Cavalry Overture
Dec. 20, 2:30
Bach, Prelude G
In Dulci Jubilo
Karg-Elert, Bourée e Musette
West, Grand Chorus Bf
Humperdinck, Hansel & Gretel
Wagner, Lohengrin
Moszkowski, Russian Dance
Saint-Saens, Swan
Elgar, Pomp & Circumstance
Dec. 27, 2:30
Bach, Toccata & Fugue Dm
We Hasten to Thee
Arioso Cm
Elvey, March D
Bedell, Noel
Brahms, Cradle Song
Purcell, Trumpet Voluntary
Reger, Maria Wiegenlied
Mendelssohn, Hark the Herald Angels
Yon, Jesu Bambino
Handel, Hallelujah Chorus
• Alfred M. GREENFIELD
Town Hall, New York, Dec. 12, 8:30
N. Y. University Glee Club
Hodie Christus, Sweetlinc
Les Anges, Davison
Old French Carol, Harrington
Balulalow, Vene
Sing we Noel Once more, Smith
Wassail Song, R. V. Williams
Plorate Filii Israel, Carissimi
To all you ladies now, Callcott
A Sea Dirge, Vene
O Sweet Fa's the Eve, Moeran
And now 'tis time, Bach
Feasting I watch, Elgar
Paracelsus, Bantock
At Father's Door, Davison
Secret nook, Brahms
When the last sea, Beach
Arkansaw Traveler, Delaney
J'entends le Moulin, Davison
Rantin' Rovin' Robin, Davison
Oh Caesar, Deems Taylor
Gondoliers Finale, Sullivan
Palisades, Genns
• Edwin Arthur KRAFT
Trinity Cathedral, Cleveland
Dec. 7, 8:15
Hollins, Concert Overture C
Dubois' Messe de Mariage
Bach, Prelude & Fugue G
Sleepers Wake
Widor, 2: Finale

- Lanquettuit, Intermezzo
Jongen, Priere
Grieg, Triumphal March
• Claude L. MURPHREE
University of Florida
Dec. 6, 4:00
Edmundson, Concert Variations
James, Meditation Ste. Clotilde
Vierne, 6: Two mvts.
Goodwin, Fountain Sparkling
Carnival Passes
Milford, Mr. Ben Johnson
Diggle, Chanson de Joie
Debussy, String Qt.: Andante
Fletcher, Festival Toccata
Dec. 13, 4:00
Handel, Messiah Overture
Yon, Christmas in Sicily
Best, Fantasy on Carols
Seely, Christmas Reverie
Stoughton, Where Wild Judea
Edmundson, In Dulci Jubilo
Ferrari, Waloon Christmas Rhapsody
Diggle, Christmas Carologue
• Haro'd O'DANIELS
Union Presb., Endicott, N. Y.
Dec. 7, 3:30
Handel's Water Music
Loret, Adeste Fidelis
Deigendes, A Rose Bursts
Cottone, While Shepherds Watched
Nevin, Will o' the Wisp
Coleman, Londonderry Air
Fletcher, Festival Toccata
• Arthur W. QUIMBY
Museum of Art, Cleveland
Dec. 2, 8:15
Karg-Elert, Sleepers Awake
David, Chaconne
Brahms, O World I e'en
Deck Thyself my Soul
Reger, Fantasy on 'Straf' mich nicht
Benedictus
Hoyer, Prelude & Fugue Dm
Ramin, Prel.-Largo-Fugue
Dec. 6, 13, 20, 27, 5:15
Bach, How Brightly Shines
Pachelbel, How Brightly Shines
Bach, Jesu My Chief Joy
From Heaven came the Angel
Sleepers Awake
Brahms, Lo How a Rose
Karg-Elert, Sleepers Awake
• J. George RIBBLE
Zion Lutheran, Womelsdorf, Pa.
Dec. 8, hour not named
Boellmann's Gothic Suite
Bach, Air for G-String
Handel, Largo
McAmis, Dreams
Handel, Water Music
Arcadelt, Ave Maria
Bonnet, Romance sans Paroles
Fletcher Fountain Reverie
Boex, Marche Champetre
Mendelssohn, Sonata 2
• Stanley E. SAXTON
Skidmore College
Dec. 9, 8:00, Guilmant Program
Sonata 1: Largo; Allegro.
Noel Languedocien
Variations on Pour Nobis
Sonata 5: Scherzo
Sonata 7: Lento; Intermezzo; Finale.
• C. Albert SCHOLIN
KMOX, 1090 kc., Kilgen Organ
Dec. 13, 10:00 p.m., c.s.t.
Tchaikowsky, Andante Cantabile
Bach, Prelude D
Stanley, Toccata for Flute
Guilmant, March D
Handel, Arioso

- Dec. 20, 10:00 p.m., c.s.t.
Yon-j, Jesu Bambino
Karg-Elert, In Dulci Jubilo
Faulkes, Carol Fantasia
Yon-j, Christmas in Sicily
Dec. 27, 10:00 p.m., c.s.t.
Tartini, Adagio Cantabile
Bach, Toccata & Fugue Dm
Karg-Elert, Harmonies du Soir
Handel, Largo
• George L. SCOTT
KMOX, 1090 kc., Kilgen Organ
Dec. 6, 10:00 p.m., c.s.t.
Franck, Chorale Bm
Booth, Ozark Prologue
Vierne, 3: Cantilene
Reger, Awake the Voice Calleth
• Leslie P. SPELMAN
Meredith College
Dec. 1, 8:00
Handel, Occasional: Overture
Roques, Four Old French Noels
Balbastre, Noel with Variations
Bach, Fantasia Gm
Franck, Grand Piece
Schumann, Canon Bm
Liszt, Bach Prelude & Fugue
Yon-j, Christmas in Sicily
Guilmant, Son. 1: Finale
• J. Harrison WALKER
St. John's Cathed., Wilmington
Dec. 6, 4:30
Borowski, Son. 3: Allegro
Edmundson, Silence Mystique
Schumann, Sketch Df
Carbone, Twilight
Mendelssohn's Sonata 2
Banks, Meditation
Clerambault, Prelude D
Bach, All Men Must Die
• Herbert Ralph WARD
St. Paul's Chapel, New York
Dec. 1, 1:00
Rheinberger, Son. Cm: Prelude
Overton, Ode to a Heroine
Urtega, Pequena Cancion
Galeotti, Offertoire
Bach, Fugue G
Dec. 8, 1:00
Arne, Con. 3: Allegro
d'Antalfy, Legende
Bach, Jesu Priceless Treasure
Pachelbel, Fugue Em
Borowski, Son. 1: Allegro
Dec. 15, 1:00
Brahms, Savior of My Heart
Taylor, Hiawatha Bird Scene
Guilmant, Fugue alla Handel
MacDowell, Clair de Lune
Beethoven, Largo
Dec. 22, 1:00
Franck, Cantabile
J. A. Mendelssohn, Fuga Pathetica
Hure, Communion
Ward, Prelude Gothique
Bach, Sleepers Wake
Dec. 29, 12:15
Jesu Thou Dear Babe, Dickinson
Christmas Bells, l'Illivera
Come Marie, Dickinson
Gesu Bambino, Yon-j
Alleluia Christ is Born, Kountz
Peace on Earth, Kountz
Choir of 14 solo voices.

Past Programs

So many programs are now available in time for advance publication that we request our readers to cooperate in eliminating the publication of past programs unless they are of special character for some reason or another that will be obvious from their content.

- Dr. Marshall BIDWELL
Carnegie Music Hall, Pittsburgh
First-Time Performances
Bach, Fantasia & Fugue G
Mozart, Adagio (Clarinet Concerto)

Rowley, The Four Winds
 Burleigh, Hills
 Arensky, Cuckoo
 Granados, Goyescas Intermezzo
 Saint-Saens, Dance of Gypsy
 Ivanov, March of the Sardar
 Bach, Out of the Depths
 Bach, Pedal Exercitium
 Battishill, Corant & Minuet
 d'Andrieu, Rondeau
 • Alexander SCHREINER
 University of Southern California
Bach Program
 Prelude & Fugue Em
 Sonata 2
 Sinfonia: We thank thee
 Let all together praise
 Blessed Jesus we are here
 Fugue a la Gigue
 Sinfonia, I stand before
 Toccata-Adagio-Fugue C



SERVICE PROGRAMS

See Index page for explanation of abbreviations. This column closes the first of each month.

- Dr. Clarence DICKINSON
 *Brick Presbyterian, New York
Recent Anthems

How lovely, Spohr
 Behold I stand, Bach
 Jesu friend of sinners, Grieg
 None other Lamb, Wiseman
 O Lord most holy, Franck
 Oh dearest Jesus, trad.
 Lord now Thy benediction, Swiss
 I think when I read, West
 Sing Alleluia forth, Thiman
 The countless hosts, Grieg
 • C. Harold EINECKE

Park Church, Grand Rapids
 **Andrews, Evensong
 Lift up your hearts, Camidge
 Hymne of Heavenly love, Calloway
 Behold the tabernacle, Willan
 Hear our prayer, Einecke
 Surely God is in this place, Priest
 Choral Blessing, Lutkin
 Willan, Andernach
 **Mag.-Nunc Dim. in E, Parker
 Built on a rock, Christiansen
 I know not where, Williams
 Karg-Elert, Jerusalem thou city

• Frank A. McCARRELL
 Pine Street Presb., Harrisburg
November Musicales
 Silver-j, Jubilate Deo
 Come let us worship, Palestrina
 Sing we all, Praetorius
 Praise ye the name, Tcherpnin
 Judge me O God, Mendelssohn
 j. Father Thou are near, Grieg
 Holy Lord God, Lotti
 O Gladsome Light, Kastalsky
 Guilmant, Adoration
 Praise to the Lord, Christiansen
 Glory in Excelsis, Mozart
 Choral Benediction, Lutkin

- Dr. Harold Vincent MILLIGAN
 *Riverside Church, New York
Recent Anthems

Soft are the dews, Dickinson
 Greater love hath no man, Ireland
 To Thee we call, Tchaikowsky
 Lord Thou has been, Williams
 Blessing, glory, wisdom, Bach
 Henceforth when ye hear, Mendelssohn
 God so loved the world, Moore
 O praise the Lord, Tchaikowsky
 And Jesus entered, Davies

Praise ye the name, Nikolsky
 Bow down thine ear, Holst
 Like a choir, Tchaikowsky
 The King's Highway, Williams
 Expectans Expectavi, Wood

- Carl F. MUELLER
 *Central Presb., Montclair
Negro-Spiritual Musicales

Gillette, Deep River
 Lord I want to be, Hampton
 Standin' in the need, Cain
 Miller, Sinner Please Don't Let
 Listen to the Lambs, Dett
 Nobody knows, White
 Go down Moses, Cain
 My Lord what a morning, Hampton
 Goin' to shout all over, Bartholomew
 Gillette, Angels Done Changed
 Swing low, Cain
 Were you there, Burleigh
 Steal Away, Hampton
 Miller, O Zion

The calendar presented the various numbers classified as to spiritual intent—aspersion, penitence, invitation, tribulation, etc.

- Donald F. NIXDORF
 First M.E., Lancaster, Pa.
 **Clerambault, Prelude

Bach, Prelude & Fugue F
 Corelli, Prelude & Sarabande
 O come, Palestrina
 O holy Father, Palestrina
 Bow down thine ear, Palestrina
 O sing unto the Lord, Hasler
 Ave Verum Corpus, Byrd
 Lully, Air Tendre
 All breathing life, Bach

Mr. Nixdorf maintains four chorus choirs.

- Charles A. REBSTOCK
 *Covenant Presb., Cleveland
Recent Anthems

I waited, Mendelssohn
 Te Deum in Ef, Buck
 How lovely, Brahms
 Lord we pray, Sibelius
 Whoso dwelleth, Martin
 Souls of the righteous, Noble
 List the cherubic hosts, Gaul
 T. Tertius Noble Service

Three Choralpreludes
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Ton-y-Botel Fantasy
 An Elizabethan Idyll
 • Vernon de TAR
 Calvary P. E., New York
Musical Centenary Celebration

Te Deum, R. V. Williams
 Of old hast Thou laid, de Tar
 Service in E, de Tar
 O Holy Father, Palestrina
 Gigout, Toccata
 **How blest are they, Tchaikowsky
 Cantate Domino, D. McK. Williams
 Hora Novissima selections, Parker
 Cantata; Thou Guide of Israel, Bach
 Create in me, Brahms
 Maquaire, 1: Allegro

"The Postlude is a part of this Service of Music; will those who are not remaining, leave as quietly as possible?" suggests the calendar.

*Great God of all, Bland
 Benedictus es Domine Bm, Briedell
 Jubilate Deo C, Strickland
 In the year, D. McK. Williams
 Gale, Sunshine & Shadow
 **God be in my head, Davies
 Ho everyone, Martin

- Herbert Ralph WARD
 St. Paul's Chapel, New York
November Anthems

These are they, Elvey
 Souls of the righteous, Noble
 Russian Contakion, Kieff
 O Lord most holy, Franck
 Magnify His name, Martin
 There is no death, O'Hara
 God when Thou appearest, Mozart
 Love not the world, Sullivan
 God shall wipe away, Field
 Thou knowest Lord, Purcell
 To Thee O Lord, Jones
 Benedictus qui venit, Gounod
 Lo He comes, Holler

- David McK. WILLIAMS
 St. Bartholomew's, New York
November Anthems

And he showed me, Wood
 How blest are they, Tchaikowsky
 Litany Bf, Mozart
 Many waters cannot, Ireland
 Domini est terra, Boulanger
 Song of Destiny, Brahms
 This sanctuary of my soul, Wood
 Dies irae, Verdi
 Voice of one crying, Garrett
 Hear my prayer, Dvorak
 O gladsome light, Arkhangelsky
 Give the hungry man, Bach
 Shout for joy, Bach
 Cometh earth's latest hour, Parker
 Hear my prayer, Mendelssohn
 Blessing, glory, wisdom, Bach

Publishers' Representative

• Joseph V. McKee, for a short time mayor of New York City till politicians manipulated him out of his office, much to the regret of intelligent New Yorkers, has been appointed to represent the Music Publishers Protective Association, New York. The idea is that in view of the use of music in all motion-pictures, radio stations, and phonograph companies, the music-publishing industry ought to be most prosperous — which it isn't. Mr. McKee's duties will be centered around that problem. He is an honest man, an intelligent man, an efficient man, and an economical man, which is why New York politicians didn't want him.

Louis J. Wick Passes

A Founder of Wicks Organ Co.

• After undergoing several major operations in the past three weeks, Louis J. Wick, treasurer of the Wicks Organ Company, died Nov. 13, in Highland, Ill., at the age of 67. He was born in Highland, educated at the local schools, and entered the trade of his father, that of watch-maker.

In 1906 he and his two brothers, Adolph and John Wick, turned to organ building, and the firm of Wicks Pipe Organ Co. was organized, himself taking special interest in the mechanical elements because of his experience in watch-making and his special interest in electrical devices. "The precision called for in watch-making could be recognized in all his work; he was a genius in this regard. Everything had to be made to the thousandth part of an inch. One need only look at the fine tools in his experimental room to appreciate the thorough and accurate manner in which all his work was performed.

"Louis Wick deserved much credit for developing the first successful direct electric action. Unlike many others who have experimented with a direct electric action, he and his brother did not become discouraged. On the contrary, although facing almost insurmountable difficulties, he continued his experiments in a quiet, fearless manner, confident of success. With a splendid spirit of optimism urging him on, he exerted every effort, spending every ounce of energy, at times in the face of financial ruin, to reach the goal which had been set, and to prove to the world that a satisfactory direct electric action could be built.

"Much to his personal satisfaction, he lived to see the day when his efforts were crowned with success. During the first ten years approximately two hundred organs were built and about four hundred within the next ten years. From 1926 until 1936, almost one thousands instruments left the factory.



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"Those who knew him will ever remember his gentle and kind nature. He was a man of sterling character, unassuming; a man with a keen mind. The great work which he has performed for the organ industry will long be remembered. Through his efforts, the simplest organ action yet invented was made available."

He is survived by his widow, two daughters, two sons, two brothers, and several grandchildren.

Dr. William C. Carl

• As we go to press the condition of Dr. Carl remains critical. He was taken to the Polyclinic Hospital, New York, on Oct. 8, and the first operation for intestinal obstruction was performed Oct. 20; he rallied slowly so that the second operation was delayed till Nov. 16. As we go to press his condition remains most critical after a week of intense anxiety of his innumerable friends.

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Conical Gambas

By Dr. G. Badart

• To add further to the interesting description given by Mr. Willis in T.A.O. for June, of the Sylvestrina, a member of the conical Gamba family, here is a brief account of its genealogy.

Praetorius mentions the string-tone previously given by small-scaled cylindrical pipe in the Marien organ, Danzig, 1510, but the organ-builders of central Germany together used the Spindelfloete and the Gemshorns. From the capabilities of these two conical pipes, Compenius, a builder of the baroque period, obtained, by changes of scale, mouth-treatment, and voicing, a new quality of string tone from conical pipes, introduced in Buckeberg and Frederickborg organs in 1618.

Praetorius describes the stop as a narrow Gemshorn, compared to the wide Gemshorn and Viola da Gamba, coexisting in the organ. From such an old ancestor were derived the

conical Gambas of Silbermann, the English cone-Gamba, and in echo form, the Streichfloete, Muted Viole, and Sylvestrina. These two last formed, in 1914, the Voix Celeste of my chamber organ, although almost twin brothers in shape, a refinement of voicing, in the style of Willis, may render them only German cousins.

Besides the conical Gambas, the baroque organ-builders have "set on the track" the stopped pipes, subjecting them to a marked conical treatment (1:600) — speaking-length 0.55 meters, mouth 60 m.m., top 12 m.m. for the Spitzgedeckt, and for the harmonic double-length pipe, 1.20 m., mouth 65 m.m., top 10 m.m.. These very pointed stopped pipes possess the unexpected overtones of open pipes and, properly voiced, may give a round tone, with a mild trace of string-tone, as in the earlier conical Gambas. This stop, almost forgotten since 1800, was reconstructed in 1927 by Furtwangler, in the Heilands organ, Hamburg.

Edward German

• died Nov. 11, at this home in London. He was born Feb. 17, 1862, in Whitchurch, England, and though he included organ in his music education he devoted himself to the violin, turning soon to orchestration and composition, chiefly for the theater. In 1888 he became a theater-orchestra conductor, a post held less than a year, but his own music written for Mansfield's 'King Richard 3' was so successful that Henry Irving commissioned him to write the music for 'Henry 8' and thereafter German devoted himself to composition. The early popularity of his lighter compositions threatened his position in the permanent hall of fame, but he produced many serious works in symphonic form, for some of which he gained enviable notice.

Westminster Choir School

• should have laid larger plans a few years ago when its permanent home was being built in Princeton, N. J.; "dormitories built to accommodate 107 are housing 129," says the W.C.S. Bulletin, which also announces positions secured for fourteen 1936 seniors with nine others in prospect. Graduates have been placed during the year in five colleges and six churches. Nelson S. Talbott, Yale '15, captain of the Yale football team, and son of the late Mrs. H. E. Talbott who did so much for W.C.S., has been elected president of the board of trustees.

Dr. Caspar Koch

• has issued the organ-recital program book for the 1935-36 season in Carnegie Hall, Pittsburgh, Pa. The organ is a 4-70 Skinner; it was the 47th season of recitals, Dr. Koch's 33rd, Oct. 6 to June 28, Sundays at 3:00; 204 compositions, 106 composers, 89 original organ works, 115 transcriptions; various vocalists, instrumentalists, and choral organizations appeared as assistants on the programs, performing 159 compositions by 98 composers.

EVENTS FORECAST

for the coming month

December

Caldwell, N. J.: 13, 4:30, Presbyterian Church, seven choirs in candlelight festival of carols.

Chicago: 28-31, M. T. N. A. annual meeting. Mack Evans will direct a program of church music in the University of Chicago.

Fort Worth, Texas: 11, 8:30, Carl Weinrich recital, First Presbyterian, second of the A.G.O. series of three to paid-admission audiences.

Great Neck, N. Y.: 14, 8:45, Hugh McAmis recital, All Saints Church.

New York: 2, 9, 16, 11:00 a.m., Norman Coke-Jephcott illustrated lectures for Guilmette Organ School, on children's choirs.

Do.: 10, 8:15, Washington Heights Oratorio Society presenting Handel's "Messiah," George Wm. Volkell directing, in Academy Auditorium, 633 West 155th St.

Do.: 12, 8:15, N. Y. University Glee Club concert, Alfred M. Greenfield directing, Town Hall.

Winfield, Kans.: 8, 7:30, Moorhead residence, Southwestern Organ Club presenting seven members in an organ program of Christmas music.

Pottsville, Pa., Dedication

• Trinity Reformed dedicated its Hall organ in three special services Nov. 1 and 5—formal spoken dedication at the morning service, special musicale Sunday evening, and a dedication musical on Thursday; Helen Schimpf, organist.

FOR SALE:

The estate of Otto Strack offer for sale at a sacrifice the *Three Manual Estey Pipe Organ* in his former home; 24 sets of pipes, Harp and Chimes, with self-player. Organ can be seen and heard. For further information write to Midmer-Losh, Inc., Merrick, Long Island, N. Y.

Dr. Henry S. Fry

• of Philadelphia was given a testimonial dinner Nov. 12 to mark his 25th anniversary as organist of St. Clement's Church, 25th anniversary as vice-president of the A.O.P.C., and 10th anniversary as director of the Musical Art Society of Camden. The American Organ Players' Club managed the affair and presented him with a traveling-bag, while the Camden Society gave him a traveling-case. Almost a hundred attended the dinner and there were the usual speeches in his honor. One speaker said: "Dr. Fry is not only master of the organ and choir, but he is also master of the situation," and another said: "If Dr. Fry were not as great as he is, people would go away from church saying, 'What a fine organist and choir' rather than 'What a beautiful and uplifting service'." In addition to his other duties, Dr. Fry has the unique privilege of telling the Etude's family (Miss Soosie's cousins) the difference between a Piccolo and an Open Diapason, when to stop using the Tremulant, and if a church organ costing seven hundred dollars should include a 32' Bombarde; all of which he does in the Etude's Q. & A. columns with never an outward trace of the inward smile (or would it be frown?) he must be wearing most of the time. Philadelphia took the evening off to tell him how much they like him—which, we happen to know, is a lot.

Harvey Gaul Program

• The College Club of Pittsburgh gave a concert of Dr. Gaul's chamber compositions, including *From the Great Smokies*, a set of three pieces for string quartet; three songs for contralto with string-quartet accompaniment; two scenes from "Romeo and Juliet," sung by a trio of women artists; a violin solo and cello solo, Palestinian Mother's Song and Yigdal from Yeman, based on materials gathered by Dr. Gaul in Palestine; and his *Three Pennsylvania Portraits* for string quartet.

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¶ *The finest conservatories in America for organists* are using the 1936 advertising pages of T.A.O. Need we name them? Alphabetically: American Conservatory, Curtis Institute, Guilman Organ School, Oberlin Conservatory, School of Sacred Music, Westminster Choir School—and eight summer-schools.

We can't get increased business when we show no interest in getting it, and we can't get much even then if we're still unknown. Prosperity can't be gotten on a wish-bone; it must be worked for, and earned.

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Kilgen Contracts

• Fargo, N. D.: Gethsemane P. E. has ordered a 2m straight for installation this winter in the chancel.

Louisville, Ky.: WHAS has contracted for a 4m to replace its 3m Kilgen installed some years ago, for installation this winter. The station operates at 820 kc. on 50,000 watts; Herbert Koch, WHAS's organist, collaborated in the stoplist; specification by the Kilgen brothers. This makes the third 4m Kilgen for radio use; other owners are KMOX and WKY.

Nevada, Mo.: Centenary M. E. has ordered a 2m straight, entirely expensive, for midwinter installation in the chancel.

St. Louis: KMOX on Nov. 15 resumed recitals on its 4m Kilgen, Sundays at 10:00 p.m., c.s.t., 1090 kc., 50,000 watts; organists: C. Albert Scholin and George L. Scott. These programs were given last season in our column of advance-programs and are again so included in the present columns. Few radio stations have bothered to buy adequate organs and few have shown any interest in broadcasting accredited organ literature. These KMOX Kilgen programs should receive the organ world's hearty support, by comment to all radio listeners, by letters of criticism and suggestion to the two organists, and by letters of heartiest commendation to the station. To keep the constructive criticism out of the hands of the radio station, where it might be misinterpreted, they should be sent to the private addresses of the

organists: Mr. Scholin: 1420 Bredell Ave., St. Louis, Mo.; Mr. Scott: 1169 Ursula Ave., University City, Mo. To properly support the station in its truly splendid work in behalf of the organ world, our letters should include nothing but cordial appreciation; professional differences of opinion as to whether a Melodia or a Spitzfloete should have been used in measure 71 of Spiffledyke's Passacaglia should be kept out of it. The thing to do is to offer emphatic help to an organ-builder and two organists who are trying to make the organ better understood over the radio. Can't each reader afford time for one letter a month?

Sales of the Kilgen miniature marketed under the name 'petit ensemble' have been made, since last report, to:

Alton, Ill.: Luly Mortuary.

Arcola, Ill.: Mrs. Carrie E. Moore's studio.

Chicago: Academy of Our Lady.

Laredo, Texas: Holy Redeemer R. C.

Lexington, Ky.: St. Andrew's P. E.

Marysville, Kans.: St. Gregory's R. C.

Radford, Va.: Presbyterian Church.

Reedsburg, Wisc.: Sacred Heart R. C.

Shreveport, La.: St. Vincent's College.

Calvary Organ in New York

• Vernon de Tar dedicated the 3-67 Roosevelt-Aeolian-Skinner organ in Calvary Church, New York, in recital Nov. 11, in a program of French and German

music. The Church celebrated its centennial in a series of services Nov. 1-8. The old Roosevelt organ was built by the lesser Roosevelt—Frank—in 1887 and approximately 1500 of its pipes have been retained. The famous Roosevelt was Hilborne L. who died Dec. 30, 1886; his younger brother, Frank, then tried to carry on and Calvary's organ was one of his early productions; in 1893 Frank grew weary and retired. Evidently his heart was not in it, or his art was too small. Hilborne L. Roosevelt established the business in 1872 and though he lived but fourteen years to carry it on, he wrote his name indelibly across the pages of organ-building history; in spite of Frank's limitations, the old Calvary organ was built so soon after Hilborne's death that it unquestionably contained more of the Hilborne art than the Frank indifference. And now no less a master than G. Donald Harrison has reconditioned and preserved it.

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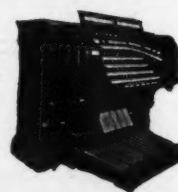
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Buys a Three-Manual

• Hugh McAmis who recently set a splendid example by opening his own studio in New York City and installing therein his own 3m Moller, again sets the pace. One of his pupils has 'seen the light' and placed a contract for a 3m for her own home.

Hall Organ

• The Hall Organ Co. has recently installed or is now building organs for the following churches:

Barrington, Ill.: First Scientist
Cologne, Minn.: Zion Lutheran
Columbus, Ind.: New Hope Christian
Nassau, N. Y.: Grace M. E.
Newark, N. J.: St. Rocco's R. C.
New Haven, Conn.: St. John's P. E.
Messiah Universalist
Pottsville, Pa.: Trinity Reformed
Renovo, Pa.: Zion Reformed
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Penna. Association of Organists

• Reports of the activities of chapters and members will be included in this column if received in the editorial office by the 15th of the month.

Harrisburg: Frank A. McCarrell gave a musicale Nov. 1 in Pine Street Presbyterian—a Gothic church designed by Cram, organ a 4m Skinner, chorus including solo quartet, chorus, and junior choir; musicales are given each month. The complete order of service: Prelude, Processional, Prayer, Call to worship and praise (consisting of four anthems), Scripture, Hymn, Call to adoration (three anthems), Offering (with organ solo), Call to praise (two anthems), sermon, benediction, Choral benediction.

Williamsport: Regular monthly meetings are held the third Sunday of each month at 9:00 p.m. and feature either a program or a discussion. "Organists in the vicinity are invited to attend; details as to time and place may be secured from Mrs. H. E. Corter, 1205 Cherry St." Oct. 18 three members gave a program in Christ P.E. Dec. 1 the members will attend Virgil Fox's dedicatory recital on the rebuilt organ in Covenant Presbyterian. In January there will be a recital in the First Presbyterian.

The T. Carl Whitmer Book

• on improvisation has sold so well that its publishers are now preparing a second edition. As often noted in these pages, it is recommended to our readers as about the most practical book available on its subject.

E. Arne Hovdesven

Wittenberg College

SPRINGFIELD

OHIO

Julian R. Williams

St. Stephen's Church

Sewickley, Pennsylvania

Arthur Harrison

• senior partner in Harrison & Harrison, British organ-builders, died Nov. 14, in London at the age of 58. His firm built many famous organs and at the time of his death he was supervising the work on Westminster Abbey organ for the coming coronation.

Mrs. Mary Bell Stannert

• for many years organist of the First Methodist, Lewiston, Pa., died Sept. 27, following an operation. She was active in all the music activities of Lewiston and was considered one of the town's leading musicians.

Registration Bureau

• One of our new registrants is available for substitute or permanent work in any Protestant church or Jewish synagogue in the vicinity of Elizabeth, N. J. If you can assist her in finding permanent or substitute work please address A. R., c/o T.A.O.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Staten Island, N. Y. for October, 1936.

State of New York) ss
County of Richmond)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443. Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Organ Interests, Inc., New York, N. Y.; Editor, T. S. Buhrman; Managing Editor, none; Business Managers, none.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of total amount of bonds, stock.) Organ Interests, Inc., F. B. Buhrman, Richmond, N. Y., and T. S. Buhrman, Richmond, N. Y.

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T. S. Buhrman, Editor.
Sworn to and subscribed before me this 30th day of September, 1936.

(Seal) Charles A. Wood.
(My commission expires March 31, 1937)

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Prizes of Rome

• The American Academy in Rome announces its annual fellowship competitions in various arts, including composition; open to American citizens, unmarried men only, not over 30 years old. Residence, studio, money for incidental materials, \$300. transportation and \$1250. a year are provided the winner. Closes Feb. 1. Full data from Roscoe Guernsey, 101 Park Ave., New York.

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• is offered by the American Choral and Festival Alliance, Boston, for a choral drama "calculated to set a vogue that will attract attention to a new form of choral presentation, utilizing light, color, and the dance." Contest closes April 1, 1937.

Johnstown, Pa., Moller Opening

• Nov. 6 the 3-66 Moller was dedicated in Franklin Street Methodist, by Arthur B. Jennings, guest recitalist. The analysis—

V-34. R-40. S-66. B-24. P-2749. Readers not yet familiar with T.A.O.'s system of calculating organ size may want to note that when the 24 Borrows are added to the 34 Voices it gives a total of only 58 Stops, whereas our figures show 66 Stops. This difference of 8 stops is accounted for, as most readers will realize, by the 8 percussion which are never figured in any group other than the console stops.

The flutes and Tuba of the Great are enclosed in a separate Great chamber. An Echo Organ of four stops is played from the Choir manual. There are 32 couplers, 42 combons, four crescendos, and other accessories. It is a rebuild but "so much of the organ is new that one may say it is a new organ," says the program.

Charles Sanford Terry

• died Nov. 5 at his home in Aberdeen, Scotland. He was born in 1864, in Newport, educated in St. Paul's Cathedral Choir School, Kings College School, etc., received his B.A. in 1886 and M.A. in 1891 from Cambridge; from 1890 to 1898 he was lecturer on history in Durham College, and from 1903 to 1930 professor of history for Aberdeen University. He married Edith Allfrey in 1901, and in 1930 visited America, lecturing on Bach.

Dr. Terry gained his chief international fame through his books on Bach. In 1920 he published his translation of Forkel's Bach, and added much material of his own. In 1925 he published his translations of the Bach cantata texts. Many other works about Bach appeared from his pen, and finally his notable Life of Bach was published in 1929, in which he gave the results of his own exhaustive investigations of Bach legends and attempted to correct as many as possible of the errors and misunderstandings of former biographers. That book remains the most complete and authoritative one-book biography thus far published. Oxford, Cambridge, Leipzig and many other universities conferred honorary degrees upon him.

Port Washington, L. I., N. Y.

• St. Stephen's P. E. dedicated its 3m Moller Nov. 30 in recital by Clarence Watters, guest organist for Wilbur Balch, organist of the church. The Moller replaces an old Jardine that first stood in St. Peter's, Brooklyn. Mr. Balch composed a fourfold amen and a hymn for the preaching service Nov. 28 when the organ was first publicly used.

Effie Louise Koogle

• organist of the M. E. Church, Lebanon, Ohio, for 35 years, composed a campaign song, "Win With Landon," which was used extensively through the recent campaign.

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ERNEST MITCHELL

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F. Flaxington Harker

• died Oct. 26 at this home in Richmond, Va. He was born Sept. 4, 1876 in Aberdeen, Scotland, and came to America in 1901, when he was appointed to All Souls, Biltmore, N. C. In 1914 he went to St. Paul's, Richmond, from which he retired in 1932. He is survived by his widow and two children.

Published organ works:

In the Twilight, 1909 (g)

Meditation, 1909 ((g)

Nuit d'Ete, 1923 (gf)

In addition he wrote anthems, choruses, songs, etc., and two cantatas, "Story

of Bethlehem" and "The Cross." Of his organ compositions, both Twilight and Meditation are marked by appealing melodies, attractively set.

Harry P. Gremmler

• for a quarter of a century organist of Holy Cross Church, Albany, and more recently of Our Lady of Help, died Oct. 9 after a stroke.

A.G.O. Chapter Activities

• *Important facts about the activities of chapters will be reported in this column if received in the editorial office by the 15th of the month.*

Buffalo: Walter Holtkamp lectured at the October meeting, with illustrations by Victrola recordings and Bach selections. In November, Francis W. Snow of Boston gave a recital, opening a series of 'neighborhood recitals' to be given each month by local organists. The annual service will be held this month, in Temple Beth Zion, with an address on Hebrew music.

Central, N. J.: Nov. 2 a pilgrimage was made to three churches in Hightstown: First M.E., Moller organ, Dorothy Ashton organist; First Presbyterian, Skinner organ, Carlotta L. Davison organist; First Baptist, Austin organ, Alfred M. Masonheimer organist. Members were then entertained at the Masonheimer home, with refreshments, and Miss Davison's description of her recent trip.

Fort Worth: Oct. 19 the meeting, 43 attending, was held in Grace Lutheran, with dinner (Hallowe'en motifs) in the banquet hall, and a concert afterwards. The chapter is presenting three guest recitalists this season to paid-admission audiences.

Missouri: The chapter celebrated its silver anniversary Oct. 26, and the printed programs, "In loving memory of Charles C. Kilgen, Sr.," were silver-backed; 69 attended, and three of them were charter members. Nov. 30 the members went to East St. Louis to attend a recital in the First Presbyterian by Frank B. Jordan.

Northern Ohio: Arthur W. Quimby addressed the October meeting with a description of the Quimby family's experiences in "travelling about Europe in a Ford Station Wagon. They crossed the Atlantic on a freighter to start with and then contacted many great musicians and saw many places of interest to musicians." The Nov. 11 meeting was held in the Cleveland Museum of Art, in conjunction with the Museum recital by Winslow Cheney.

Russell Wichmann, M.S.M.

• was formally installed organist of Shadyside Presbyterian, Pittsburgh, Pa., Oct. 6, and Dr. Clarence Dickinson, director of the School of Sacred Music, New York, from which Mr. Wichmann received his degree, was present to give a recital and make an address on Music and Religion.

Wurlitzer Changes

• The Rudolph Wurlitzer Company is now the correct corporate name of the famous organ-building business; factory and main office are in North Tonawanda, N. Y. The Rudolph Wurlitzer Manufacturing Company, a New York corporation, is liquidated and the entire business will now be conducted by the Rudolph Wurlitzer Company, established in 1856 and incorporated in Ohio in 1890.

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Index ■ Volume 19 ■ 1936

THE AMERICAN ORGANIST, New York

Front Covers

Christ Church Console, July 217
Convention Hall Keys, Dec. 397
Convention Hall Pipes, April 109
Exeter Cathedral Case, June 181
Idlewild Presb., Aug. 253
Jakobikirche Organ, Nov. 361
Methuen Hall Organ, Jan. 1
Ottobereun Monastery, Sept. 289
Radio Station WKY, May 145
St. Paul's Cathedral, March 73
Tallmadge Congregational, Oct. 325
Weingarten Monastery, Feb. 37

Frontispieces

"Art for Artists," 10
Barnes, Dr. & Mrs. W. H., 262
Calvary Church, Memphis, 190
Carl Schurz Highschool, 154
Christ Church, Greenwich, 226
Church of the Advent, 298
Kalamazoo College Console, 334
Organ Studio of Tomorrow, 84
"Petition," 48
Three M. P. Mollers, 406
Third Presbyterian, Pittsburgh, 118
Totendanz Chapel Case, 372

Editorials

Are We Practical? Was Bach? 415
Bach, Critics, the Church, 343
Churches Go On and On, 238
Electricians or Artists? 20
Everybody's Prospects, 95
Flemington & Berea, 275
High Time to Think, 380
Hymns, France, Type, 127
Let's Get Done with This, 164
Only a Minority, 308
Plans & American Composers, 204
Reviewings, 58

Articles

Bach & the Nuance, 341
John Challis
Registration Examples, 156, 194,
Practising Concert Miniatures, 227
Three Church Compositions, 268
Two Classic Miniatures, 302
Stanley E. Saxton
Summarizing 1935 Trends, 49
Palmer Christian
Summer Wanderings, 309,344,380,416
Anonymous
Until Recently the Organ Was—, 11
George Lee Hamrick

Repertoire & Review

Bach's Church Songs, 263
Books, 44,114,150,222,294,330
Books & Music of 1935, 4
Cantatas 42
Christmas, 292,328,364,400
Church, 40,78,112,148,184,220,258,366,402
Collections, 40, 400
Column of Favorites, 150
Easter, 44, 76,
Easy Organ Pieces, 184
Paul S. Chance
Foreign, 6,44,80,186,220,294,330
Dr. Roland Diggle
From My Repertoire, 15, 277, 348
Dr. Latham True
Key to Publishers, 4
Organ, 40,78,112,148,184,220,256,292,366,
400
Repertoire Comment, 240
Sonatas & Suites, 6,148,186,220,292
Secular Choral 6, 292
To Composers & Publishers, 256

American Composers

Barrett, Reginald, 283
Baumgartner, H. Leroy, 175
Federlein, Gottfried H., 62
Frysinger, J. Frank, 31
Gaul, Dr. Harvey B., 350
Kramer, A. Walter, 29
McAmis, Hugh, 282
Read, Edward M., 314
Shure, R. Deane, 103
Skilton, Dr. Charles S., 355
Weaver, Powell, 62

Poems

Petition, 48
Preniss Bailey

THE ORGAN

Dr. Barnes' Editorials:
A Superb Moller, 161
Memphis Organ, 196
Advent Organ, 304
Hon. Emerson Richards
Boston's Mitchell Organ, 230
S. Harrison Lovewell
Early Hope-Jones, 233
Eventually, Why not Now, 86
Exeter Cathedral Organs, 191
Ernest E. Adcock
Improved Tonal Design, 91
Hon. Emerson Richards
My Own Organ, 51
Dr. William H. Barnes
My Third Presbyterian Organ, 122
Dr. Marshall Bidwell
Organs for Organists, 409
Organs of Bach's Germany, 371
Carl Weinrich
Pitman-Chest Action, 199
Playing Polyphonic Music, 407
Dr. Winston E. Kock
Rebuilding a Unit, 13
Tyler Turner
Skinner, Ernest M.'s Record, 125
Swell-Engine of New Design, 340
Henry Willis
Synthetic Tone-Production, 88
Dr. William H. Barnes

Accessories Etc.

Conical Gambas, 422
Register-Crescendo Mechanism, 307
Stop-Switch, 276
Swell-Engine, 340
Sylvestrina, 167

Points & Viewpoints

Amplifiers for Memorial, 94
Amplifiers Installed, 60
Brussels Exposition Organs, 61
Building His Own, *Mr. Shepherd*, 239
Can You Identify Them, 381
Conical Gambas, *Dr. Bedart*, 422
Financing a New Organ, 19
Harrison & Hope-Jones, *Mr. Sumner*, 307
Grand Old Organ, *Mr. Mebaffey*, 59
Holtkamp Portative, *Mr. Holtkamp*, 57
Holtkamp Portative & Ensemble, 347
Melville Smith
Keyboard Revised, 101
Mixtures & Tuning Problems, 163
Mollers in South Africa, 26
New Design for Small Organ, 163
Stanley E. Saxton
Old One-Manual, 19
Reader Goes to War, *Mr. Finney*, 235
Rebuilding Small Organ, *Mr. Hoerlein*, 18

Rebuilding Greenwich Or., *Mr. Dobring*, 239
Sylvestrina, *Mr. Willis*, 167
Three M. P. Mollers, *Dr. Barnes*, 414
Westminster Abbey Rebuilding, 237
Wick, Louis J., 421
World's Largest Organ, 274
Wurlitzer Changes, 427

Organs by Size

m—Manuals. e—Echo or other supplementary division. v—Voice, or entity of tone under one indivisible control. r—Rank, full-range set of pipes, only one for each note. s—Stop, console mechanism controlling tones. p—Pipes.

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4m.	33v.	45r.	54s.	2977p.	162
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4m.	56v.	62r.	77s.	4062p.	124
3m.	54v.	74r.	66s.	4326p.	197
3me.	57v.	76r.	60s.	4581p.	305
4m.	56v.	72r.	74s.	4812p.	382

THE CHURCH

Mr. Dunham's Editorials:
Articulation, 342
Expressive Singing, 166
In Memoriam, 386
Student's Prospects, 18
Style in Music, 54
What Shall I Play, 312
Anthems in the Service, 375
Presbyterian Conference
Artistry in Service Playing, 335
Palmer Christian
Bach Songs for the Church, 263
Hon. Emerson Richards
Balance in Toning-Up Choirs, 119
A. Leslie Jacobs
Choirs from the Ground Up, 411
Donald C. Gilley
Contralto-Voice Problems, 234
A. Leslie Jacobs
Flemington Children's Choirs:
Contests & Temporary Finis, 17
We Start Once More, 55
Uniting a Community, 86
Memorial Tablets & Medals, 160
Value of Formalism, 236
Forty Years of It, 272
Elizabeth Van Fleet Vosseller
Humming & How To Do It, 338
A. Leslie Jacobs
Junior Choir Service, 386
Elizabeth Van Fleet Vosseller
Money in Abundance for Choirs, 158
Remick D. Clark
Practical Music Program, 200
J. Thurston Noe
Real Thing in Choir Newspapers, 52
Joseph R. Bowman
World's Worst, 417
Guy Criss Simpson

Programs

Candle-Light Vesper, 56
Cantatas, 29,68,103,141,176,210

Christmas, 315
Easter, 97
Fox, N. E., 354
Glynn, Franklin, repertoire, 276
Hymnal-Dedication Service, 56, 130
Organ-Dedication Service, 56
Religious Services, 26,96,165
Service Selections, 28,64,137,173,208,245,
352,420

Points & Viewpoints

Bach Cantatas in Philadelphia, 25
Buy It, Don't Rent It, 169
Cathedral Art With Music, 165
Church-Apartment Financing, 241
Church-Music Conference, 19
Circulating Libraries, 169
Dresden Amen, 249
Meditation Service Program, 235
Organ Decree in Rochester, 133
Organ Treatment Between Stanzas, 265

Student-Made Meditation Service, 205
Universal Goodwill Service, 134
Westminster Choir Tour, 100
Who is an Organist, 104
Writing-Publishing-Producing, 237

Recitals & Recitalists

Playing Polyphonic Music, 407
Dr. Winston E. Kock

Programs

Advance Programs, 27,63,97,139,172,208,242,
281,317,352,389,419
A.G.O. Convention, 203
Examination-Week Recitals, 97
Musicales, 27,64,208,245
P.A.O. Convention, 211
Special Programs, 27,64,97,138,172,243,317,
390,419

Points & Viewpoints

Carnegie Hall's 3000th, 246
Cleveland Museum Recitals, 248
Improvised Programs, 90
Program Idea, 32

Columns & Features

Corrections, 66,104,321,355
Cover Plate, 129,282,318,388
Events Forecast, 28,63,99,140,171,209,352,
388,422

Fraternal Notes:

A.G.O. Convention, 174; Programs, 203.
P.A.O. Convention, 177; Programs, 211.
R.C.O., 101

Phonograph Recordings, 166
Prizes & Competitions, 32,63,101,141,170,
175,207,246,247,320,350,
351,356,390,393,426
Summer Courses, 135,168,202,346

Critiques

Berea Bach Festival, 279
Fox, Virgil, New York Recital, 206
Yon, Pietro A., Recital, 418

Electrotones

Electrotone Symposium, 20
Federal Trade Commission, 377
Genuine versus Imitation, 278
Orgatron, 257,280,293,329
Orgatron Description, 299
T. Scott Buhrman
Vivi Tone Clavier, 126
Welte Phototone Description, 266
T. Scott Buhrman

Points & Viewpoints

American Organist Abroad, Dr. Carl, 344
Bach, Jazz, Figs, 318
Better Plan than Prizes, 240: *
Dr. Charles N. Boyd, 128
Harry B. Jepson, 165

For Beginners, 61
Mulet, Henry, Dr. Bedart, 414
No "Messiah," 69
Pilgrimage to Grieg's Home, 313
Radio Notes, 67,391,392
Rangertone Tower Chimes, 134
Self-Help Suggestions, 132
Your Photograph, 356

Pictorially

Choir Newspaper, 53
Holtkamp Portativ, 57
Metal Pipes, 381
Orgatron, 300
Phototone, 266
Pitman-Chest, 199
Register-Crescendo Mechanism, 307

Groups

Flemington Children's Choir Class, 86
Mollers, Three M.P.'s, 406
New York, Calvary Choir, 200
Westminster Choir School, 346

Personals

Abbreviations: Article, Biography, Critique,
Honors, Marriage, Nativity, Obituary, Posi-
tion change, Review or detail of composition
or product, Special series of programs or re-
pertoire, Tour of recitalist, * with photo.

Adams, Mrs. Crosby, r114
Andersen, Arthur O., *329
Barnes, Dr. Wm. H., *262
Barrett, Reginald, *b283
Baumgartner, H. Leroy, p136, *b175
Beard, Donald, p357
Bedell, Robert Leech, *165
Bennyhoff, Paul, p32
Berg, Alban, o124
Beynon, Walter H., o136
Bidwell, Dr. Marshall, 246, s320
Biggs, Charles Anthony, n63
Biggs, E. Power, t99,*133,*378
Bingham, Seth, r247, r400

Organs & Buildings Housing Them

Ala., Fort McClellan Army Chapel, s350, *Kilgen*
Cal., San Francisco St. Monica's, s99, *Kilgen*
Conn., Greenwich Christ Church, c217,p226,b229,as239, *Hillgreen-Lane*
West Haven Hall Organ Co., Factory, b402, *Hall*
Ill., Chicago Carl Schurz Highschool, c154,as161, *Moller*
Chicago NBC Studio, s129, *Wurlitzer*
Evanston Wm. H. Barnes' residence, as50
Iowa, Ottumwa Harold Simmons residence, s280, *Kilgen*
Md., Silver Springs R. W. Bolwell, residence, c409, *Wicks*
Mass., Boston Church of Advent, p298,as304, *Aeolian-Skinner*
Boston Our Lady of Pompeii, achps230
Methuen Organ Hall, p1, *Walcker*
Mich., Kalamazoo Kalamazoo College, c334, *Moller*
N. J., Atlantic City Convention Hall, m109,m397, *Midmer-Losh*
Mt. Holly St. Andrew's, b363, *Aeolian-Skinner*
N. Y., Elmira Park Church, ahs232,d276, *Hope-Jones*
New York Columbia University, s66, *Austin*
New York Ethical Culture, as14
New York Brooklyn Museum of Art, c165, *Skinner*
Ogdensburg St. John's, as59, *Jardine*
Saratoga Springs Skidmore College, s269,c271, *Moller*
Ohio, Canton First Congregational, c325,p326, *Hillgreen-Lane*
Lyndhurst J. F. Hommel residence, acs84, *Wicks*
Tallmadge First Congregational, c325,p326, *Hillgreen-Lane*
Okla., Oklahoma City WKY, Studio, c145, *Kilgen*
Pa., Lewisburg Bucknell University, s209
Milton First M. E., b35, *Moller*
Philadelphia St. Mark's, b291, *Aeolian-Skinner*
Pittsburgh Heinz Auditorium, c403, *Kimball*
Pittsburgh Third Presbyterian, p118,as122, *Aeolian-Skinner*
West Chester Westminster Presbyterian, s246, *Kilgen*
Tenn., Chattanooga St. Peter & Paul, s383, *Kilgen*
Memphis Calvary Church, cp190,as196, *Aeolian-Skinner*
Memphis Idlewild Presbyterian, p253, *Aeolian-Skinner*
Va., Harrisonburg State Teachers College, b365, *Moller*
Wash., Ellensburg State Normal School, s280, *Kilgen*
Seattle University Congregational, s62, *Kimball*
Belg., Brussels Salle de Concerts, s381, *Stevens*
Eng., Exeter Cathedral, p181,aps191, *Willis & Harrison*
London St. Paul's Cathedral, p73, *Willis*
France, Paris Salle Pleyel, acms382, *Cavaille-Coll*
Germany, Dresden Sophienkirche, as372, *Silbermann*
Freiberg Dom, as372, *Silbermann*
Hamburg Jakobikirche, as373, *Schnitger*
Lubeck Jakobikirche, p361,as373
Lubeck Do., Totendanz Chapel, p372
Munich St. Mark's, as374, *Steinmeyer*
Nuremberg Sebalduskirche, as374, *Steinmeyer*
Ottoeben Monastery, p289, *Karl Riepp*
Rotha Catholic Church, as372, *Silbermann*
Rotha Protestant Church, as372, *Silbermann*
Strassbourg St. Thomas' Church, as408, *Silbermann*
Weingarten Monastery, p37
So. Africa, Pretoria City Hall, b120, *Kimball*
Aeolian-Skinner Miniature, c327,c399
'Classic' Organ, Hon. Emerson Richards, as93
Holtkamp Miniature, s295,a347,363
Kimball Miniature, c331
Moller Portable, 259
Reuter Miniature, 365
Wicks Miniatures, cs151,cs224,367,as410

Bogert, Lawrence, o284
 Boyd, Dr. Charles N., r330
 Carl, Dr. William C., 421
 Cheney, Winslow, *131,*336,346,*378
 Clokey, Joseph W., r332, r350
 David Johann Nepomuk, 121
 deLaunay, Paul, h318
 Demarest, Clifford, h208
 d-Hardelot, Guy, o66
 Dickinson, Dr. Clarence, *157, h169
 Dohring, Gustav F., m248
 Dunn, James P., *o314
 Dupre, Marcel, 280
 Edmundson, Garth, r40, r220
 Egner, Frederick, *132
 Eigenschenck, Dr. Edward, t100
 Farnam, Lynnwood, 386
 Federlein, Gottfried H., *b62
 Ferris, Isabel D., *130
 Fox, Virgil, t29,t103,*131,c206,*378
 Fry, Dr. Henry S., h422
 Frysinger, J. Frank, *b31
 Gabrilowitsch, Ossip, o352
 Gaul, Dr. Harvey B., r307, *b350
 German, Edward, o422
 Germani, Fernando, 280,*311,*349
 Glazounoff, Alexander, o176
 Glynn, Franklin, s276
 Goepf, Dr. Philip H., o356
 Goldmark, Rubin, o139
 Goldsworthy, Wm. A., r42
 Goodwin, Hugo, o357
 Gremmler, Harry P., o427
 Grieg, Mrs. Nina, o32
 Groth, John, p249
 Hall, Walter Henry, o29
 Hanson, Howard, r348
 Harker, F. Flaxington, o427
 Harmati, Sandor, o170
 Harrison, Arthur, o425
 Harrison, G. Donald, 210
 Hock, Susi, 281,*311,351,*418
 Holtkamp, Walter, 57, 347
 Hopewell, Bessie R., *273
 Hoschke, Frederick Albert, *301, o357
 Hovdesven, E. Arne, p318
 Jamison, J. B., p68
 Johnson, Bernard, o67
 Kimball, C. N., o318
 Koch, Dr. Caspar, s422
 Kock, Dr. Winston E., 408
 Koogle, Effie L., r426
 Kramer, A. Walter, *b29, p211
 Kreckel, Philip G., r269
 Kroeger, Ernest R., h246
 Kugel, Henry, o102
 Landis, Norman, h174
 Lang, Viola, *284
 Lockwood, Charlotte, *131, *379
 Maitland, Fuller, o170
 Maleingreau, Paul de, 68
 Mansfield, Dr. Orlando A., m170, o285
 Marble, George G., 390
 Mayer, Frederick C., r150
 McAmis, Hugh, *b282
 McCurdy, Alexander, 25,*135,*h242,*379
 McKee, Joseph V., p420
 McKinley, Dr. Carl, r195
 Miessner, W. Otto, p284
 Milford, Robin, r277
 Moller, Dr. M. P., h277,*406,414
 Moxon, Thomas, o350
 Mueller, Carl F., r42,*61,247
 Mulet, Henry, *414
 Murphree, Claude L., p388
 Neuss, Andrew H., p351
 Nevin, Gordon Balch, r400
 Noe, J. Thurston, s201
 Poister, Arthur W., *131,*379
 Porter, Hugh, p249
 Quimby, Arthur W., 66
 Rassmann, Ferd T., 248
 Read, Edward M., *b314
 Respighi, Ottorino, o213
 Richardson, A. Madeley, r330
 Richardson, Mrs. A. M., o351
 Riemenschneider, Albert, 207, c279

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Rogers, James H., r227
 Ross, Hugh, 68
 Russell, Dr. Alexander, r302
 Saenger, Gustav, o29
 Saxton, Stanley E., r330
 Schreiner, Alexander, *247
 Seitz, Jean, *321
 Shure, R. Deane, *b103,r170
 Silver, Alfred J., o67
 Simon, Ernest Arthur, h280
 Skilton, Dr. Charles S., r285,*b355

Skinner, Ernest M., p65,*121,125,r199,r401
 Snell, Frederick A., p283
 Snow, Albert W., r16,r156
 Sowerby, Dr. Leo, r292
 Standerwick, John, p208
 Stannert, Mrs. Mary Bell, o425
 Steuterman, Adolph, s197
 Stransky, Josef, o141
 Switten, Henry N., p31
 Terry, Dr. Charles Sanford, o426
 Tournemire, Charles, 163
 True, Dr. Latham, r148
 Turner, H. Sandiford, r269
 Tyler, Abram Ray, 32,90,*h241
 Van Dusen, Mrs. Frank, o321
 Vosseller, Elizabeth V. F., *273,275
 Walker, J. Harrison, p354
 Wasserboehr, Mary D., o168
 Weaver, Powell, *b62
 Weinrich, Carl, t100,*362
 Weitz, Guy, r66
 Welte, Edwin, r266
 West, John E., r270
 Wheelwright, D. Sterling, p355
 Whiting, Arthur, o321
 Wichmann, Russell, p427
 Wick, Louis J., o421
 Willan, Dr. Healy, r16
 Willis, Henry, r340
 Wilson, George E., o285
 Wilson, Mrs. Katherine B., o284
 Yon, Mario, 284
 Yon, Pietro, t29,351,c418
 Zilgien, Line, 281

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